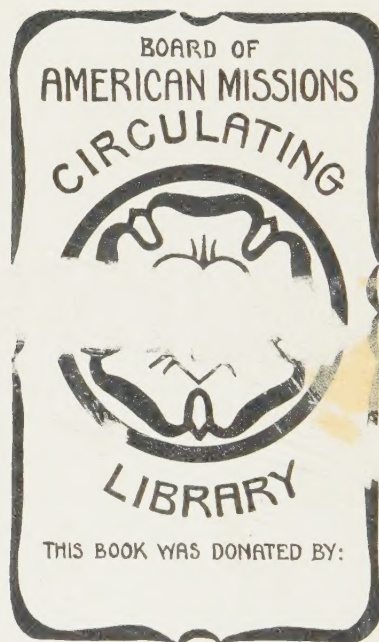




Luther's
Hymns
by
Rev. J. F. Lambert

Board of American Missions
860 N. Wabash Avenue
Chicago, Ill.

91



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DR. MARTIN LUTHER.

From a painting by L. Cranach, in possession of G. Gottfried, Leipzig.

Luther's Hymns

BY

JAMES F. LAMBERT

PASTOR OF ST. PAUL'S EVANGELICAL LUTHERAN CHURCH,
CATASAUQUA, PENNSYLVANIA

WITH AN INTRODUCTION BY

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ILLUSTRATED

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860 N. Wabash Avenue

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Board of American Missions
860 N. Wabash Avenue
Chicago, Ill.



To the loving
memory of my
sainted friends,
H e r m a n
a n d

M a t i l d a
Kostenbader,

consistant Christians, loyal
members of St. Paul's Church,
Catasauqua, Pennsylvania,
interested in the Christian
training of our young people,
liberal and
earnest in
their support
of the many
c a u s e s,
fostered by
our Evangelical
Lutheran Church,
this volume
is m o s t
affectionately
dedicated by
the author.

CONTENTS

	PAGE
PREFACE	xv
INTRODUCTION	xvii
HYMNODY BEFORE LUTHER'S TIME.....	1-5
In Old Testament Days.	
In the Ancient Church.	
THE PREPARATION OF LUTHER.....	6-8
ESTIMATES OF LUTHER.....	9-12
Coleridge.	
Spangenberg.	
Carlyle.	
d'Aubigné.	
Melanchthon.	
Grimm.	
Walter.	
Bacon.	
LUTHER'S PREFACES.....	12-15
John Walter's Book, 1525.	
Funeral Hymns, 1542.	
Joseph Klug's Book, 1543.	
Valentine Babst's Book, 1545.	
THE LETTER TO SPALATIN.....	15
INITIAL PUBLICATION OF HYMNS AND REVISION OF	
ORDER OF WORSHIP.....	16, 17
DELIVERY IN MANUSCRIPT.....	18
INITIAL PRINTS.....	19-21
THE HYMNS.....	25-140
CONTEMPORANEOUS HYMNS.....	141-144
HYMN WRITERS OF LUTHER'S TIME.....	144-151
OLD MUSICAL SETTINGS.....	151, 152

ILLUSTRATIONS

DR. MARTIN LUTHER.....	<i>Frontispiece</i>
LUTHER AS CHOIR BOY IN EISENACH.....	8
DOCTOR OF THE HOLY SCRIPTURES.....	16
COMPLETION OF LUTHER'S TRANSLATION OF THE BIBLE..	28
LUTHER AS PREACHER.....	44
BOTH ELEMENTS IN THE HOLY COMMUNION.....	104
LUTHER IN HIS FAMILY CIRCLE.....	124
LUTHER'S WINTER PLEASURES.....	144

HYMNS

	PAGE
Ach Gott vom Himmel sieh darein	51
Aus tiefer Noth schrei ich zu dir	29
Christ lag in Todesbanden	94
Christ, unser Herr, zum Jordan kam	132
Christum wir sollen loben schon	88
Der du bist Drei in Einigkeit	140
Dies sind die heiligen zehn Gebot	98
Ein feste Burg ist unser Gott	40
Ein neues Lied wir heben an	25
Erhalt uns, Herr, bei deinem Wort	135
Es spricht der Unweisen Mund wohl	54
Es wollt uns Gott genaedig sein	34
Gelobet seist du, Jesu Christ	90
Gott der Vater wohn uns bei	80
Gott sei gelobet und gebenedeiet	106
Herr Gott, dich loben wir	112
Jesaia, dem Propheten, das geschah	108
Jesus Christus unser Heiland, der den Tod	97
Jesus Christus unser Heiland, der von uns	103
Komm, Gott Schoepfer, heiliger Geist	64
Komm heiliger Geist, Herre Gott	72
Mensch wilt du leben seliglich	101
Mit Fried und Freud ich fahr dahin	62
Mitten wir im Leben sind	56
Nun bitten wir den heiligen Geist	68
Nun freut euch, lieben Christen g'mein	75
Nun komm der Heiden Heiland	85
Sie ist mir lieb, die werthe Magd	126
Vater unser im Himmelreich	119
Verleih uns Frieden gnaediglich	110
Vom Himmel hoch da komm ich her	121
Vom Himmel kam der Engel Schaar	130
Waer Gott nicht mit uns diese Zeit	36
Was fuercht'st du, Feind Herodes zehr	128
Wir glauben All an einen Gott	82
Wohl dem der in Gottes Furcht steht	38

SOURCES OF HYMNS

ORIGINAL HYMNS—

Ein neues Lied wir heben an.
Erhalt uns, Herr, bei deinem Wort.
Jesus Christus unser Heiland, der den Tod.
Nun freut euch, lieben Christen g'mein.

THEMES INSPIRED BY LATIN OR GERMAN ANTECEDENTS—

Christ lag in Todesbanden.
Jesus Christus unser Heiland, der von uns.
Verleih uns Frieden gnaediglich.

HYMNS DEVELOPED FROM LATIN ANTECEDENTS—

Christum wir sollen loben schon.
Der du bist Drei in Einigkeit.
Gelobet seist du, Jesu Christ.
Komm Gott Schoepfer, heiliger Geist.
Komm, heiliger Geist, Herre Gott.
Mitten wir im Leben sind.
Nun komm der Heiden Heiland.
Was fuercht'st du, Feind Herodes sehr.

AMPLIFICATION OF OLD GERMAN STANZAS—

Gott der Vater wohn uns bei.
Gott sei gelobet und gebenedeiet.
Nun bitten wir den heiligen Geist.

HYMN OF GREEK ORIGIN.—

Herr Gott, dich loben wir.

PSALM HYMNS—

Ach Gott, vom Himmel sieh darein, Ps. 12.
Aus tiefer Noth schrei ich zu dir, Ps. 130.
Ein feste Burg ist unser Gott, Ps. 46.
Es spricht der Unweisen Mund wohl, Ps. 14.
Es wollt uns Gott genaedig sein, Ps. 67.
Waer Gott nicht mit uns diese Zeit, Ps. 124.
Wohl dem der in Gottes Furcht steht, Ps. 128.

HYMNS BASED ON PARTS OF THE SCRIPTURES—

Jesaia, dem Propheten, das geschah, Isaiah 6 : 1-4.
Mit Fried und Freud ich fahr dahin, St. Luke 2 : 29-32.
Sie ist mir lieb die werthe Magd, Rev. 12 : 1-6.
Vom Himmel hoch da komm ich her, St. Luke 2 : 8-12.
Vom Himmel kam der Engel Schaar, St. Luke 2 : 10, 11.

CATECHISM HYMNS—

Christ, unser Herr, zum Jordan Kam.
Dies sind die heiligen zehn Gebot.
Mensch, willst du leben seliglich.
Wir glauben All an einen Gott.
Vater unser im Himmelreich.

HYMNS ADAPTED

ADVENT—

Nun freut euch, lieben Christen g'mein.
Nun komm der Heiden Heiland.
Gelobet seist du, Jesu Christ.

CHRISTMAS—

Vom Himmel hoch da komm ich her.
Vom Himmel kam der Engel Schaar.
Christum wir sollen loben schon.
Gelobet seist du, Jesu Christ.
Nun komm der Heiden Heiland.

EPIPHANY—

Was fuercht'st du, Feind Herodes sehr.
Gelobet seist du, Jesu Christ.

EASTER—

Christ lag in Todesbanden.
Jesus Christus unser Heiland, der den Tod.

PENTECOST—

Komm heiliger Geist, Herre Gott.
Nun bitten wir den heiligen Geist.
Komm, Gott Schoepfer, heiliger Geist.

TRINITY—

Gott der Vater wohn uns bei.
Der du bist Drei in Einigkeit.

COMMANDMENTS—

Dies sind die heiligen zehn Gebot.
Mensch wilt du leben seliglich.

CREED—

Wir glauben All an einen Gott.

PRAYER—

Vater unser im Himmelreich.

BAPTISM—

Christ, unser Herr, zum Jordan kam.

CONFESSION—

Aus tiefer Noth schrei ich zu dir.

COMMUNION—

Jesus Christus unser Heiland, der von uns.

POST COMMUNION—

Gott sei gelobet und gebenedeiet.

HOME AND FAMILY (WEDDING)—

Wohl dem der in Gottes Furcht steht.

THE CHURCH—

Sie ist mir lieb, die werthe Magd.

WORD OF GOD—

Ach Gott vom Himmel sieh darein.

Es spricht der Unweisen Mund wohl.

Waer Gott nicht mit uns diese Zeit.

PUBLIC WORSHIP—

Der du bist Drei in Einigkeit.

Gott der Vater wohn uns bei.

CLOSING HYMNS AND HYMNS FOR PEACE—

Verleih uns Frieden gnaediglich.

Es wollt uns Gott genaedig sein.

Erhalt uns, Herr, bei deinem Wort.

REFORMATION—

Ein feste Burg ist unser Gott.

Ein neues Lied wir heben an.

Nun freut euch, lieben Christen g'mein.

MISSIONARY—

Es wollt uns Gott genaedig sein.

TE DEUM—

Herr Gott, dich loben wir.

SANCTUS—

Jesaia, dem Propheten, das geschah.

THE DYING—

Mitten wir im Leben sind.

Mit Fried und Freud ich fahr dahin.

MARTYR HYMNS—

Ein neues Lied wir heben an.

Nun bitten wir den heiligen Geist.

Komm heiliger Geist, Herre Gott.

Wir glauben All an einen Gott.

PREFACE

THE mission of this book is to offer to the English reader an outline survey of Hymnody from the earliest days of Jewish devotions to and including the Reformation era. It presents natural endowments and acquired qualifications of Dr. Martin Luther as a lyric poet of renown, testimonials of Luther's gifts and industry in poesy, by well known and competent men of his time, and a study of the hymns credited to him. It strives to offer facts, in agreement with the consensus of the most proficient authorities, without launching so far upon the troubled waters of doubts and cavils, concerning the making of the hymns, that reading becomes monotonous and bewildering to the average intelligent and interested inquirer. Cross-references and notes are, therefore, deliberately omitted.

Material for a historical work is necessarily compiled from traditions, records and writings of those who have lived in former days. The author of this book modestly begs to acknowledge the encouragement and valuable assistance accorded him, in this work, by his friend and former preceptor, the Rev. Prof. Wm. Wackernagel, D.D. A Bohemian Hymn Book published, 1566, for the "Reformed people of the German Nation," served the author as a constant monitor in writing the German text of the hymns and indicating the value and quantity of the notes in his transposition of melodies. The German text is given in many of the older forms of expression and orthography in order, more accurately, to convey the thought of the lines written by Luther, and to show the development of German diction in modern composition. The key to most of the tunes is taken from alphabetical indices given in Fischer's *Kirchenlieder-Lexicon*. Many melodies grate upon the modern musical ear; but a close student will easily find a deep, devotional sentiment pervading most of the old tunes. A recasting and harmonization of them, according to present-day notations, would render nearly all of the tunes very pleasing, as well as devotional. The German book, alluded to, was presented to the author by his mother who, in her childhood, received it as a gift from Mrs. Elizabeth Rieser, then a lady above ninety years of age, and living near Dillingersville, Pa.

The expression, "Translations $\left\{ \begin{array}{c} \text{C. U.} \\ \text{N. C. U.} \end{array} \right\}$," shows by the appended figures the number of translations in different languages, of the respective hymns, that have come into common or general use among hymnologists and those that have merited recognition but are not generally quoted. In certain instances some scholars may claim knowledge of more translations than the figures suggest. The figures given are those attested to by the majority of authorities and are safe because they are guarded by conservatism.

Where the translator of the English text of the hymns is not indicated, it may be remembered that said translation was taken from the works of Richard Massie. It is quite evident that a number of translations might be greatly improved by a revision, but the author, at this time, feels himself unable to sketch placid rhythms upon the muse's lyre. May those with finer gifts tune their golden chords to celestial strains, and enrich our literature by their poesy. Most of the books studied by the author were loaned him by the Rev. Prof. Luther D. Reed, D.D., Librarian of the Krauth Memorial Library at the Philadelphia Seminary: *Liedergeschichten*, by William Wackernagel; *Kirchenlieder-Lexicon*, by Albert Frederick William Fischer; *Unsere Kirchenliederdichter*, by William Nelle; *Das Evangelische Kirchenlied*, by John Westphal; *Christian Singers of Germany*, by Catherine Winkworth; *Luthers geistliche Lieder*, by William Schircks; *Studien zu Luthers Liedern*, by Frederick Spitta; *Martin Luthers geistliche Lieder*, by Philipp Wackernagel; *Dictionary of Hymnology*, by John Julian; *The Hymns of Luther*, by Bacon and Allen; *Martin Luthers geistliche Lieder*, by Frederick Klippgen; *Martin Luthers geistliche Lieder*, by Albert Leitzmann; *Geschichte des Kirchenlieds*, by Eduard Emil Koch; and *Luthers Werke*, Vol. 8, by Dr. Buchwald and others.

That this volume may be kindly received by critics and profitably read by all, especially by our young people, is the modest hope and wish of its author. That it may be a helpful factor in maintaining and furthering the divine element in worship, and that it may glorify the Father and bring many souls to Christ, is his sincere prayer.

J. F. L.

CATASAUQUA, PA.,
Easter, 1917.

INTRODUCTION

SONG has always resounded in all ages of the Church, but it took on a new power and exhibited a new joy in the days of the Reformation. A new song burst forth from the glad hearts that tasted the blessedness of Evangelical faith. The freedom of faith and the assurance of grace moved the gifted singers of the Lord to attune their harps and to raise their voices. The motive of Evangelical hymnody is to be found in the new light and the new life of faith in the Christ. There was an adequate experience to inspire creative art in song. The Reformation gave us new hymns as it gave us so much that was new through which it profoundly changed all living. But the new song was not revolutionary. Whatever was true and beautiful in the worship and hymnody of the Church was preserved. The song of the Reformation was in unity with all the hymnody that had preceded. The hymns of the Reformation are truly universal. Their universality impresses us when we look back from them to all preceding Christian songs. They are also universal in their religious value and Evangelical meaning for all time.

The great Reformer, Martin Luther, was the father of Evangelical song. In the large and manifold endowment of his nature and in the breadth of his genius music was not wanting. In fact, Luther was a musician and a lover of song. He had a soul for music, and possessed a temperament for deep appreciation of the art of melody and harmony. Song burst from his soul, and he was also gifted with the power of the poet. Thus the hymn and its music often arose in unity, although other composers, like Walter, often clothed Luther's hymns with expressive melody. In Luther's hymns there appears the full message of the Gospel. They were a mighty aid in the spread of the Reformation, and through them the Evangelical truth sang its way into the hearts of the people. The whole Luther in all his inwardness appears in his hymns. They are in part the story of his spirit. Strong, triumphant, forceful, they contain the note of conquering faith and hope. In their might they dash along like an irresistible mountain stream. Through them we are inspired to the heroism of Christian confession and to a spiritual warfare against error and sin. But there are also hymns, like the famous Christ-

mas hymn "Vom Himmel hoch," which breathe the spirit of gentle love and childlike confidence. They mirror the quiet moments of Luther's life and show the inner peace amidst the continuous strife. In them the tossing waves have been gathered for a time into a placid pool. Luther's hymns have, therefore, a real value for the understanding of the life and faith of the great Reformer. But, in addition, they belong to the Church universal, and they have inspired subsequent sweet singers of Evangelical faith. Their place in the hymnody of the Church cannot be slighted by any unprejudiced student of hymnody, and by any Christian who loves the songs of the sanctuary.

The author of this book has, consequently, rendered a valuable service to all lovers of Christian hymns in giving to the Church and to the common people of the Church this new and beautiful edition of Luther's hymns. A busy pastor with the many burdens of a large parish upon him, he has nevertheless found time for this labor of love, which he offers to the Church in order to give a larger knowledge of the great Reformer, and to aid in enkindling devotion. It was not his purpose to produce a book for scholars, but rather to use the best results of scholarship and to give them to the people. A difficult task has been undertaken in the translation of Luther's hymns into English. Fidelity to the original sense rather than a finished translation marks most hymns, which were not available through the labors of great translators like Miss Winkworth. The English form of the hymns is, therefore, not to be judged from a literary point of view and because of a literary value, but the translation is to serve as a guide to those who do not readily understand the original, rugged German. In the history of the hymns, and in the description of incidents which relate the blessing they have brought to believers, the author has given to English Christians something of permanent value. Too few Christians unacquainted with the history of our great chorals know that they have become a spiritual treasure to thousands of souls. The incidents related of what they have done and how they have inspired and comforted men are only typical of their extensive value to the Christian life of believers.

May the Lord bless this volume to many souls for their spiritual nurture, and use it for the edification of their hearts and minds in our most sacred faith!

JOHN A. W. HAAS.

LUTHER'S HYMNS

HYMNODY BEFORE LUTHER'S TIME

IN OLD TESTAMENT DAYS

THE primeval song of praise by God's chosen people, first re-echoed along the shores of the Red Sea. Moses and his followers sang praises unto the Lord for their miraculous rescue from the Egyptian house of bondage. Their song was accompanied by the harp and timbrel. Exodus 15.

The next sacred song of the wandering period of Israel breathed the prayer of Moses, the man of God, and began with the strains, "Lord, thou hast been our dwelling place in all generations!" He speaks in melancholy tones of the frailty of human life, and establishes himself upon the mercy of God who is from everlasting to everlasting. Psalm 90.

The third song of record was the swan-song of Moses, sung while the gentle zephyrs of the eternal world played about him. The trust-worthy servant of Jehovah bid farewell to his people, and sang before the whole congregation this majestic hymn, "Give ear, O ye heavens, and I will speak; and hear, O earth, the words of my mouth." Deuteronomy 32.

Sacred poetry and the art of music flourished uninterruptedly from the days of Moses unto David; and the maidens of Israel, chiefly, sang unto the Lord and glorified his mighty acts, as well as the deeds of heroes who strove for his name. The art of poetry was nurtured in Rama, in the school of the prophets under Samuel. As in the days of our German ancestors, so the students of ancient days wandered with harps, from place to place, and recited sacred incidents in song. 1 Chron. 16.

The flower of sacred poetry developed into a magnificent and widely fragrant rose during the days of the royal harpist, David. All ages are indebted to him for the hymn-book of the Psalter. He was the creator of the beautiful Order of Worship then in use. Services were rendered unto the Lord, the God of Israel, continuously in the tabernacle; but the long years of wandering, and the war-times of the Judges, forbade the

spreading of its delights. Since the days when David brought the Ark and the tents of the tabernacle to Jerusalem 4000 men, of the tribe of Levi, were appointed to the spacious enclosure of the Holy Place, as singers and musicians for the choral service. The Psalms, which issued from the king's heart, first on Zion's holy hill, flowed on through the lips of singers among the people gathered in the outer court. The Levites were divided into two choirs which sang the Psalms responsively. The united choirs joined in a full chorus, either at the beginning or the close of the Psalm and the multitude sang the "Amen" and "Hallelujah." The word "Selah," which occurs 71 times in the Psalter, is supposed, by some, to signify "Rise" or "Lift up," and gave direction to the musicians, who had hitherto been playing a soft accompaniment, now to strike in with loud music, with trumpets and cymbals, whilst the singers' voice was hushed. According to the opinion of others it means "Lift up your benediction" and refers to a doxology "sung after every Psalm, and section of a Psalm, which for any liturgical reason was separated from a section which followed."

King Solomon, The Wise, increased the number of singers and instituted new measures for beautifying the worship of the temple. Here, no less than in his palace, everything had to be done in a grand and stately manner. Solomon's temple was one of the wonders of the world; but his glory soon fell into the dust, through the apostasy of Israel. In the second temple, which was greatly inferior to the first, the choir was in daily service. At the morning sacrifice eleven Levites, with their harps and zithers, stood beside the priests who blew trumpets upon the steps before the court of the priests. At the foot of the stairs stood an equal number of Levitical boys who sang the daily Psalms with the men. The chief selection of Psalms was composed of the 24th, 48th, 82d, 94th, 81st, 93d and 92d. Additional Psalms were sung on festival occasions; and, in addition to the stringed instruments, flutes and cymbals were heard. The congregation joined in singing the "Amen" and "Hallelujah" only.

In the schools, synagogues, the Psalms were read or sung in a recitative manner. Singing, in the Temple, was not after the manner of an ascending and descending scale; it was, rather, a speaking in a monotone where at the end of the verse the voice rose or fell. The instrumental accompaniment was very simple and inharmonic. Substance was of more value, to the ancients, than form. With us the case is reversed, and that not altogether to our advantage or credit.

The Child Jesus, undoubtedly, missed no services in the Temple dur-

ing his first visit to Jerusalem; and he joined, with a blessed delight, in the "Amens" and "Hallelujahs." The Gospels however mention but one occasion when Jesus sang. As host, during the institution of the Sacrament of the Altar, in the night in which he was betrayed, he began the hymn. Two Psalms, chosen from Psalms 115-118, were sung, before and after the feast, no doubt after the manner of the responsive song of the Temple. It is not likely that Jesus and his disciples spoke, recited, the Psalm in a monotone. Since the days of David, the Levitical choirs used seven or nine Psalm-tones. The sweet tone, "How hast thou loved us, Lord Jesus, Son of God," vibrates for us, children of the New Covenant, as well as for the faithful of the Old, through all the Psalms, however much they differ.

IN THE ANCIENT CHURCH

ABOUT a century after the birth of Christ, Pliny wrote his famous letter, concerning the Christians, to Trajan, the Roman Emperor. He spoke of the congregation of the Christians, and related how they were accustomed to sing in common. Thus the faithful obeyed the Apostle's admonition to the congregations in Ephesus, Eph. 5 : 19, and Colossæ, Col. 3 : 16. They sang and made melody unto the Lord, in their hearts, and taught and edified each other with Psalms and Hymns and Spiritual Songs. Ignatius, Bishop of Antioch († 117), introduced responsive song. The song of the angels, on Christmas night, must have been reduced to a hymn, and amplified, shortly after this time. Church history shows that the "Great Gloria" was known in the oldest of the oriental churches, and was sung in the matins of their daily house-congregations; while at the same time the Hymn of Mary, the Magnificat, and "Lord God, we praise Thee," were used as vesper hymns. This was introduced in the occidental Church, in about 360, by Bishop Hilary of Poitiers. Hilary is called the father of Latin hymnology; and his hymns were sung by Christians generally. A quarter of a century later, the *Te Deum*, "Lord God, we praise Thee," was sung at Milan. It was translated from the Greek by St. Ambrose who introduced the Greek system of music into the great church of Milan in 386. Ambrose and the Spaniard, Prudentius, composed a number of hymns, all of which found their way into the Church. The Psalms were also diligently sung, mostly in a responsive manner, and according to a more pleasing melody than was used by ancient Israel. Men and women in the church were divided into choirs which sang responsively; or a deacon sang the anti-

phone to which the whole choir responded. Prominent and God-fearing men like Chrysostom, Basil and St. Augustine, were diligent patrons and tutors of congregational singing. Choirs were organized everywhere. Bishop Sylvester of Rome conducted a choral-school, in the beginning of the 4th century, which was patronized and supported by the State Church.

During the lapse of time a worldly-minded clergy gilded the exterior of the Church, but robbed it of its soul, whence the former purity and simplicity of congregational singing fell away. Pope Gregory The Great, who ascended the papal chair in 590, devoted his extraordinary abilities and energy to securing the unity and independence of the Church. He introduced a new Order which rendered singing more spiritual and more estimable; but it banished congregational singing entirely from the Church and substituted choir singing in its place. Henceforth the Gregorian Chant, composed of twelve tones, and notes of equal length, had to be sung in unison. Gregory opened a large singing school and directed that everywhere in the occidental Church, even as in Rome, singing should be practised. He required, of the clergy, ability to sing well, and refused to admit, to the priesthood, applicants inexperienced in this art.

The Gregorian Chant was introduced into England at an early date. In Germany it gained great favor through the efforts of Charlemagne (742-814). He established singing-schools, personally taught the choir-boys in the Court church, and prescribed the practice of music as a learned art for the Cloister Schools at Fulda, Reichenau, St. Gall and other places. At about this time the organ was introduced into Germany. It was a very simple affair and was equipped with only a few keys that had to be struck with the fist. However solemn the singing of the choir may have been, the congregation was necessarily silent, since the psalms and hymns were written in the Latin language. Men sang the words they understood. The "Amen," "Hallelujah," "Kyrie Eleison," sung by the choir, or intoned by the officiating priest, were repeated by the congregation like a mighty echo.

German Christians, however, could not remain entirely mute. On high festival occasions, or during pilgrimages, spiritual songs and hymns were sung in their beloved mother tongue. The hymn, "Nun bitten wir den Heiligen Geist," later amplified by Luther, was sung already in 1250. A little later the Easter stanza, "Christ ist erstanden," became known. "Gelobet seist du Jesu Christ" was sung at Christmas Matins in about 1450. Besides these a large number of hymns to the Virgin

Mary, and the saints, was produced. German pilgrims to the graves of the Apostles and saints in Rome were known already in 1220. They sang their songs of praise, to the glory of God and the saints, at the portals of churches. During the days of the pestilence of 1348, the Flagellants moved in great companies through the country singing penitential hymns.

In the oriental Church sacred song was fostered with great diligence. Musical instruments were not in use, not even organs. When Russia assented to Christianity (A. D. 870), the grand-dukes brought singers from Greece and Bulgaria and established a singing-school in the Cavern Cloister at Kiev. The Russian Church substituted polyphonic male-choir singing for the unison Gregorian Chant, and retains this manner and method to the present time. In Russia, as in Greece, the people remain silent in church, while without her sacred portals they sing many sacred songs.

Their allied nations, the Bohemians and Moravians, fared better than the Russians. They prevented the introduction of Latin, as an ecclesiastical language, for centuries; and when, finally, they were compelled to yield to it, the people still sang sacred songs, in their native tongue, without the church. When John Huss began reformatory movements in Bohemia, he first collected old hymns, still familiar to the people, and introduced them into the services of the church. When, at the close of the terrible Hussite War, the Church of Rome again gained supremacy over the Bohemians, the congregations of Moravian and Bohemian Brethren retained their hymns, and sang their creed in concert. The hymns of the latter contain a peculiarly fervent and thoughtful strain; their melodies have an extremely pleasing and ennobling tone. Michael Weiss, pastor of congregations in Landskron and Fulneck, published, 1531, a German hymn-book containing 155 hymns, most of which are translations from the Bohemian. The most familiar of these, "Nun lasst uns den Leib begraben," he took from Prudentius. Luther recast it into a smoother and more readable form. The Bohemian Brethren, as members of the musically proficient Slavonian race, were extremely fond of singing. The Bohemians and Russians, Greeks and Romans, the peoples of Asia Minor, and the ancient Israelites, all combine to form the grand and exalted portals that swing before the halls of sacred song and upon whose threshold stands the father of German hymnology, Doctor Martin Luther.

THE PREPARATION OF LUTHER

POETRY is sublime thought expressed in chaste metrical style. He who versifies the Psalms of David, the sweet singer of Israel, and gives utterance to the Gospel thoughts of love, life and hope, in metrical form, intones not only the sublime but far more the divine. When kings have failed and empires fallen, the kingdom of our God rises out of the ruins, clear of every fault, so that, as a bride, she may be in the glory of her Lord forever. The rhythmic form of expression, when words flow smoothly on, appeals most strongly to the human heart and mind. Thoughts thus imbibed linger longest, if e'er they be forgot. But tones as well as words vibrate on in constant re-echoing strains. Poetry adapted to music, or harmonies breathing tender strains of thought that flow like placid waters through every verse, set to words, is twice made poetry.

Luther was fond of poetry and music, and was a master of the German tongue. Long before Shakespeare wrote his famous passage about "The man that hath no music in himself," Luther said,

"There is no doubt that many seeds of splendid virtues are to be found in such souls as are stirred by music; and those who have no feeling for it I hold no better than stocks and stones. If any man despises music, as all fanatics do, for him I have no liking; for music is a gift and grace of God, not an invention of men. Thus it drives out the devil and makes people cheerful. Then one forgets all wrath, impurity, sycophancy and other vices. . . . I give music the highest and most honorable place; and every one knows how David and all the saints put their divine thoughts into verse, rhyme and song."

That God began to train Luther's soul for this high and fine art, early in life, is seen in his student day experiences. The childhood training by his mother who taught him the Ten Commandments, the Creed and the Lord's Prayer, was supplemented by the elementary schools of Mansfeld where he acquired knowledge of the Psalter, and of a number of the classical hymns which, in future years, he translated, amplified and adapted to popular use. At Magdeburg, as a lad of fourteen years, thrown upon his own resources for support, he sang for alms at the windows of the wealthier citizens. Wenceslaus Link, his subsequent collaborer, was among his comrades. This mode of obtaining a livelihood had been rendered respectable by the example of the mendicant friars who had exalted poverty to the rank of a virtue. His parents preferred that he should not remain among entire strangers, and so transferred him, 1498, to the school in Eisenach, the home of his mother's family,

who, however, could aid him but little. He, therefore, continued to sing for his support. Attracted by the open countenance and sweet voice of the boy, Madam Ursula Cotta, the wife of a leading merchant of the town, invited him into her house, and ultimately gave him a home for the rest of his school days in Eisenach. The Eisenach school brought him under the influence of a great and good man, his teacher, John Trebonius, in whom learning and courtesy were well blended. His home in the Cotta family brought him into close relations with the Order of the Franciscans for whom an institution, in this neighborhood, had been founded and endowed, by the Shalbe family, from which Madam Cotta came. His growing intimacy with an Eisenach priest, John Braun, also furthered his religious development, at this time.

The monastic experiences of Luther served as another important element in his preparation for a great work. He invited his most intimate friends, July 16, 1505, to spend the evening with him, as he believed, for the last time on earth; for he was resolved to fulfil his vow to become a monk. This, he believed, was to be the last occasion on which he might enjoy music and song. But it only revealed an interesting paradox in his life. "He who could sing and play over the prospect of renouncing singing and playing, for Christ's sake, was to find, hereafter, that Christ was to be honoured by song and music rather than by silence, and by social intercourse and contact with the world rather than by seclusion." To amend abuses and enforce the requirements of a stricter life, a "special congregation" was organized within the Order, to which the Augustinians of Saxony belonged. A new duty of the "special congregation" was that of a diligent study of the Sacred Scriptures. Matthesius reports how diligently Luther studied the Psalms and the Epistles to the Romans and the Hebrews, carefully considering each sentence word by word. He spent a great deal of time in the daily services of the cloister. He was so attentive to every duty that his instructor, Natin, declared to a cloister of nuns, at Muelhausen, that he was a "model of holiness." Melancthon says, "In all the exercises of lessons, discussions, fastings, prayers, Luther far surpassed all." Luther himself says, "If a monk ever could have gone to heaven by his observance of monastic vows, I would have been the one."

His mind and intellect also were thoroughly trained and cultivated for his high calling, by the schools he attended and the studies he pursued. At the University of Erfurt he was under the instruction of two most noted philosophical scholars, Jodocus Trutvetter of Eisenach and Bartholomew Arnoldi of Usingen. The writings of William Occam, Peter

D'Ailly, John Gerson and Gabriel Biel, constituted text-books of this period. He received his degree of Bachelor of Arts on September 29, 1502; and on Epiphany, 1505, he was graduated with the degree of Master of Arts. His piety, during his student days, is attested by Matthesius, his pupil and intimate friend, who says Luther began each day's labor with prayer, according to his motto: "*Bene orasse est bene studuisse*," to have prayed well is to have studied well. Matthesius also spoke of the delight with which he read the Bible, a Latin copy of which he found in the university library.

He was ordained to the priesthood and celebrated his first Mass on Cantate Sunday, May 2, 1507. He then actually believed that his words brought the body and blood of his Lord to the altar, which caused him great trepidation. On the 9th of March, 1509, he became a Bachelor of Theology; and on the 19th of October, 1512, he received the degree of Doctor of the Holy Scriptures. This opened to him the sphere of his heart's desire. He studied hard, and by his masterly lectures attracted great attention. The celebrated Mellerstadt, then rector of the university, often said of him:

"This monk will confound all the doctors, introduce a new doctrine and reform the Romish Church; for he devotes himself to the writings of the Prophets and Apostles, and takes his position upon the Word of Jesus Christ, which no man is able to refute or overthrow with philosophy or sophistry."

The humanist, Mosellanus, said,

"He has a soft, clear voice, great learning, and is so intimate with the Sacred Scriptures that he knows them almost by heart. He is sufficiently acquainted with Greek and Latin to determine all sorts of Biblical commentary. In conversation he is copious and varied, a very forest of words and of matter. He is easy, polished and never pedantic. In controversy he is defiant and incisive, as a theologian ought to be."

Endowed with a high order of sentiment and great knowledge, Martin Luther was prepared to present two great works to the common people: a vernacular Bible and vernacular worship; so that, by the one, God might speak directly to the people, and through the other, the people might speak directly to God. Luther's German translation of the Bible, and his hymns, awoke a new life in the Churches of the Reformation and created a new German nationality.



LUTHER AS CHOIR-BOY IN EISENACH.

From a painting by Hendrik Leys.

ESTIMATES OF LUTHER

SAMUEL TAYLOR COLERIDGE says,

"Luther did as much for the Reformation by his hymns as by his translation of the Bible. In Germany, his hymns are known, by heart, by every peasant; they advise, they argue from the hymns, and every soul in the Church praises God like a Christian, with words which are natural and yet sacred to the mind."

SPANGENBERG, in his preface to the *Cithara Lutheri*, 1545, wrote,

"One must certainly let this be true, and remain true, that among all master singers, from the days of the Apostles until now, Luther is and always will be the best and most accomplished. In his hymns and songs one does not find a vain or needless word. All flows and falls in the sweetest and neatest manner, full of spirit and doctrine, so that his every word gives outright a sermon of his own, or at least a singular reminiscence. There is nothing forced, nothing foisted or patched-up, nothing fragmentary. The rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and, in short, all is so rare and majestic, so full of pith and power, so cheering and comforting that, forsooth, you will not find his equal, much less his master."

THE words of Thomas Carlyle are emphatic:

"The great Reformer's love of music and poetry, it has often been remarked, is one of the most significant features in his character. But, indeed, if every great man is intrinsically a poet, an idealist, with more or less completeness of utterance, which of all our great men, in these modern ages, had such an endowment in that kind as Luther? He it was, emphatically, who stood based on the spiritual world of man, and only by the footing and power he had obtained there, could work such changes in the material world. As a participant in, and dispenser of divine influence, he shows himself, among human affairs, a true connecting medium, and visible messenger, between heaven and earth; a man, therefore, not only permitted to enter the sphere of poetry but to dwell in the purest centre thereof,—perhaps the most inspired of all teachers since the Apostles. Unhappily or happily, Luther's poetic feeling did not so much learn to express itself in fit words that take captive every ear, as in fit actions wherein, truly under still more impressive manifestations, the spirit of spheral melody resides and still audibly addresses us. In his written poems we find little save the strength of one 'whose words,' says Richter, 'were half battles,' little of that still harmony and blending softness of union which is the last perfection of strength, less of it than even his conduct manifested. With words he had not learned to make music; it was by deeds of love, or heroic valor, that he spoke freely. Nevertheless, though in imperfect articulation, the same voice, if we listen well, is to be heard also in his writings, in his poems. The hymn, 'Ein feste Burg,' universally regarded as the best, jars upon our ears; yet there is something in it like the sound of Alpine avalanches, or the first murmur of earthquakes, in the very vastness of which dissonance a higher unison is revealed to us. Luther wrote this hymn in times of blackest

threatenings which, however, could in no sense become a time of despair. In these tones, rugged and broken as they are, we hear the accents of that summoned man who answered his friends' warning not to enter Worms, in this wise: 'Were there as many devils in Worms as these tiles on the roofs, I would on,' we hear the accents of him who alone in that assemblage, before all emperors and principalities and powers, spoke forth these final and forever memorable words: 'It is neither safe nor prudent to do aught against conscience. Till such time as either by proofs from Holy Scripture, or by fair reason or argument, I have been confuted or convicted, I can not and will not recant. Here I stand, I can not do otherwise, God be my help, Amen.' It is evident enough that to this man all popes, cardinals, emperors, devils, all hosts and nations, were but weak, weak as the forest, with all its strong trees, might be to the smallest spark of electric fire."

IN the third volume of his *History of the Reformation*, Dr. Merle d'Aubigné writes:

"The Church was no longer composed of priests and monks; it was now the congregation of believers. All were to take part in worship; and the chanting of the clergy was to be succeeded by the psalmody of the people. Luther, accordingly, in translating the Psalms, thought of adapting them to be sung by the Church. Thus a taste for music was diffused throughout the nation. From Luther's time the people sang, and the Bible inspired their songs. Poetry received the same impulse. In celebrating the praises of God, the people could not limit themselves to mere translations of ancient anthems. The souls of Luther and several of his contemporaries, elevated by their faith to thoughts, the most sublime, excited to enthusiasm by the struggles and dangers by which the Church, from her birth, was unceasingly threatened, inspired by the poetic genius of the Old Testament, and the faith of the New, ere long gave vent to their feelings in hymns, in which all that is heavenly in poetry and music was united and blended. Hence the revival, in the 16th century, of hymns, such as in the first century used to cheer the martyrs in their sufferings. We have seen Luther, in 1523, employ it to celebrate the martyrs of Brussels. Other children of the Reformation followed in his footsteps; hymns were multiplied, spread rapidly among the people, and powerfully contributed to rouse them from sleep."

WHILE Philip Melanchthon stood beholding a picture of Luther, on a certain occasion, he musingly said,

"*Fulmina erant singula verba tua,*" thy individual words are thunderbolts.

JACOB GRIMM says,

"Luther has made use of his mother tongue with such force, purity and beauty, that his style, from its powerful influence on our whole language, must be considered to have been the germ and laid the basis of the modern High German Language from which, up to the present day, but few deviations have taken place, and those mostly to the detriment of its force and expressiveness."

PROBABLY the most direct testimony to Luther's efforts, as a composer of music, is given in a letter by the composer, John Walter, Capellmeister to the Elector of Bavaria, written in his old age for the express purpose of embodying his reminiscences of his illustrious friend, as a church musician:

"It is to my certain knowledge," Walter writes, "that that holy man of God, Luther, prophet and apostle to the German nation, took great delight in music, both in choral and figural composition. I spent many a delightful hour with him in singing; and oftentimes I have seen the dear man wax so happy, and merry in heart, over the singing that it is well nigh impossible to weary or content him therewithall. And his discourse concerning music was most noble.

"Some forty years ago, when he would set up the German Mass at Wittenberg, he wrote to the Elector of Saxony and Duke John, of illustrious memory, begging to invite to Wittenberg the old musician, Conrad Rupff, and myself, to consult with him about the character and proper notation of the *Eight Tones*; and he finally himself decided to appropriate the Eighth Tone to the Epistle, and the Sixth Tone to the Gospel, saying, 'Our Lord, Christ, is a good friend, and his words are full of love, therefore we will take the Sixth Tone for the Gospel. And, since St. Paul is a very earnest apostle, we will set the Eighth Tone to the Epistle.' So he himself wrote the notes over the Epistles and Gospels and over the Words of the Institution of the true Body and Blood of Christ, and sang them before me in order to obtain my opinion regarding them. He detained me at Wittenberg for three weeks, until he had written the notes over some of the Gospels and Epistles, and the first German Mass was sung in the parish church. He insisted that I should remain and hear it sung; and take with me a copy of the Mass to Torgau and present it to His Grace, the Elector, from Doctor Luther.

"Furthermore, he gave orders to re-establish the Vespers, which, in many places, had fallen into disuse, with short, plain choral hymns for the students and boys; and that the charity-scholars, collecting their bread, should sing, from door to door, Latin hymns, anthems and responses appropriate to the season. It did not please him to have the scholars sing nothing but German songs in the streets. . . . The most profitable songs for the common people are the plain Psalms and hymns, both Luther's and earlier compositions; but Latin songs are useful for the learned and for students. We see, and hear, and clearly apprehend, how the Holy Ghost wrought in the authors of the Latin hymns, and in Luther who in our time has been foremost in writing German choral hymns, and setting them to tunes. The *German Sanctus*, 'Jesaia dem Propheten das geschah,' shows how masterly and well he fitted all the notes to the text, according to the correct accent and content. At that time, I was moved to ask him how or where he acquired this composition, whereupon the dear man laughed at my simplicity and said, 'I learned this from the poet Virgil who has the power so artfully to adapt his verses and words to the story he is telling; in like manner as the text of music must control all its notes and melodies.'"

LEONARD WOOLSEY BACON'S book, which appeared in connection with the quarto-centennial celebration of Luther's birth, 1883, contains a testimony of Sleiden, the historian nearly contemporary with Luther, concerning "Ein feste Burg," that Luther made for it a tune singularly suited to the words, and adapted to stir the heart. If ever hymn and tune told their own story, and showed a common and simultaneous origin, without need of confirmation by external evidence, it is these:

"To an extent quite without parallel in the history of music, the power of Luther's tunes, as well as his words, is manifest, after three centuries, over the masters of the art, as well as over the common people. This is peculiarly true of the great 'Ein feste Burg' which, it was not vainly predicted, would again be heard in Europe in like manner as of old. The composers of the 16th and 17th centuries practiced their elaborate artifices upon it. The supreme genius of Sebastian Bach made it the subject of study. In our own times, it has been used with conspicuous effect in Mendelssohn's Reformation Symphony, in an overture by Raff, in the noble Fest-overture of Nicolai, and in Wagner's Kaisermarsch, written to commemorate the return of Emperor William I, 1871, after the Franco-German war, and is introduced with recurring emphasis in Meyerbeer's masterpiece of the Huguenots."

When the question of some stirring anthem, for the opening of the great World's Fair in Chicago, 1893, arose, it was resolved unanimously, after a thorough survey of all the material at hand, that Luther's Battle Hymn, "Ein feste Burg," was the only hymn that could stand the strain, and meet the spirit of enthusiasm then felt. "Ein feste Burg" is one of the favorite hymns of the German army, and people, in the present European struggle.

LUTHER'S PREFACES

IN his preface to the collection of hymns by John Walter, 1525, Luther says,

"That it is good and pleasing to God for us to sing spiritual songs is, I think, a truth whereof no Christian can be ignorant, since not only the example of the prophets and kings of the Old Testament who praised God with singing and music, poesy and all kinds of stringed instruments, but also the like practice of all Christendom from the beginning, especially in respect to Psalms, is well known to every one. Yea, St. Paul doth also appoint the same, 1 Cor. 14, and command the Colossians, in the third chapter, to sing spiritual songs and Psalms, from the heart, unto the Lord, that thereby the Word of God, and Christian doctrine, be in every way furthered and practiced.

"Accordingly, to make a good beginning, and to encourage others who can do it better, I, and a few associates, have put together a few, in order to bring into full play the blessed Gospel which, by God's grace, again hath risen: that we may

boast, as Moses doth, in his song, Ex. 15, that Christ is become our praise and our song, and that, whether we sing or speak, we may not know anything save Christ, our Saviour, as also St. Paul saith in 1 Cor. 2.

"These hymns have been set in four parts for no other reason than that I wished to provide our young people, who both will and ought to be instructed in music and other sciences, with something whereby they might rid themselves of amorous and carnal songs, and, in their stead, learn something wholesome, and so apply themselves to what is good, with pleasure, as becometh the young.

"Besides this, I am not of the opinion that all sciences should be beaten down and made to cease by the Gospel, as some fanatics pretend, but I would fain see all the arts, and music, in particular, used in the service of him who hath given and created them. Therefore I entreat every pious Christian to give a favorable reception to these hymns, and to help forward my undertaking, according as God hath given him more or less ability. The world is, alas, not so mindful and diligent to train and teach our poor youth, wherefore we ought to be forward to promote the same. God grant us his grace. Amen."

IN his preface to a collection of funeral hymns, 1542, Luther says,

"St. Paul writes to the Thessalonians that they should not sorrow for the dead as others that have no hope, but should comfort one another with God's Word, as those who have a sure hope of life and of the resurrection of the dead.

"For that they should sorrow that have no hope is not to be wondered at, nor indeed are they to be blamed for it, since, being shut out from the faith of Christ, they must either regard and love this present life only and be loth to lose it, or, following this life, look for eternal death, and the wrath of God, in hell, and be unwilling to go there.

"But we Christians, who have been redeemed from all this, by the precious blood of the Son of God, should exercise and wont ourselves in faith to despise death, to look upon it as a deep, sound, sweet sleep, the coffin as no other than the bosom of our Lord, Christ, or paradise, and the grave nought but a soft couch of rest; as indeed it is in the sight of God, as he saith in St. John 11, 'Our friend, Lazarus, sleepeth'; and in St. Matthew 9, 'The maid is not dead but sleepeth.'

* * *

"Accordingly we have, in our churches, abolished, done away, and out and out made an end of the popish horrors, such as wakes, masses for the soul, obsequies, purgatory, and all other mummeries for the dead, and will no longer have our churches turned into wailing places and houses of mourning, but, as the primitive fathers called them, cemeteries, that is, resting and sleeping places.

* * *

"We sing, withall, beside our dead and over their graves, no dirges or lamentations, but comforting songs of the forgiveness of sins, of rest, sleep, life and resurrection of the departed believers, for the strengthening of our faith, and the stirring up of the people to a true devotion.

* * *

"As a good example of what should be used, we have taken the sweet music, or melodies, which under popish rule are in use at wakes, funerals and masses for

the dead, some of which we have printed in this little book; and it is in our thought, as time shall serve, to add others to them, or have this done by more competent hands. But we have set other words thereto, such as shall adorn our doctrine of the resurrection, not that of purgatory with its pains and expiations whereby the dead may neither sleep nor rest. The notes and melodies are of great price,—it would be a pity to let them perish; but the words to them were unchristian and uncouth, so let these perish.

* * *

“Yet is it not our purpose that these precise notes should be sung in all the churches. Let each church keep its own notes according to its book and use. For I myself do not listen with pleasure in cases where the notes to a hymn, or a responsorium, have been changed, and it is sung amongst us in a different way from what I have been accustomed to from my youth. The main point lies in the correction of the words, not of the music.”

IN his preface to the hymn book printed in Wittenberg by Joseph Klug, 1543, he writes,

“There are certain persons who, by their additions to our hymns, have shown, clearly, that they excel me, by far, in this matter and may well be called my masters. But some, on the other hand, have added little of value. And inasmuch as I see there is no limit to this perpetual amending, by every one, indiscriminately, according to his own liking, so that the earliest of our hymns are more perverted, the more they are printed, I am fearful that it will fare with this little book as it has ever fared with good books, namely, that through tampering by incompetent hands it may get to be so overlaid and spoiled that the good will be lost out of it, and nothing kept in use but the worthless.

* * *

“In order, as far as may be, to avoid this evil, I have once more revised this book, and put our own hymns in order by themselves, with name appended, which, formerly, I refrained from so as to avoid notoriety, but am now, of necessity, constrained to do, lest strange and unsuitable songs come to be sold in our name. After these, are arranged other hymns, such as we deem good and useful.

* * *

“Every man may make a hymn book for himself and let ours alone and not add thereto, as we here beg, wish and assert. For we desire to keep our coin up to our own standard, preventing no one from making better hymns for himself. Now let God’s name alone be praised and our name not sought. Amen.”

LUTHER’S fourth preface was written for Valentine Babst’s hymn book, Leipzig, 1545:

“The 96th Psalm saith, ‘Sing to the Lord a new song; sing to the Lord, all the earth.’ The service of God, in the Old Dispensation, under the Law of Moses, was hard and wearisome. Men had to offer many and diverse sacrifices of all that they possessed, both in house and field, which the people, being idle and covetous, did grudgingly or for some temporal advantage, as the prophet Malachi

saith in his first chapter. But where there is such an idle and grudging heart there can be no singing, or at least no singing of anything good. When we would sing, we must be cheerful and merry in heart and mind. Therefore God hath suffered such idle and grudging service to perish as he further saith, 'I have no pleasure in you, saith the Lord of Hosts, neither will I accept an offering at your hand: for, from the rising of the sun even to the going down thereof, my name shall be great among the Gentiles; and in every place incense shall be offered in my name, and a pure offering; for my name shall be great among the heathen, saith the Lord of Hosts.'

"There is then a better service in the New Testament whereof the Psalm speaks, 'Sing unto the Lord a new song; sing to the Lord all the earth.' For God hath made our heart and mind joyful, through his dear Son whom he hath given for us, to redeem us from sin, death and the devil. He who earnestly believes this can not but sing and speak thereof, with joy and delight, that others also may hear and come. But whoso will not speak and sing thereof, it is a sign that he doth not believe it, and doth not belong to the cheerful New Testament but to the dull and joyless Old Testament.

"The printers, therefore, do well in that they are diligent to print good hymns, and make them agreeable to the people by all manner of embellishments by which they may be won to this joy in believing, and gladly sing of it."

THE LETTER TO SPALATIN

"**G**RACE and peace. I am willing to make German Psalms for the people, after the example of the Prophets and the ancient fathers; that is, spiritual hymns whereby the Word of God, through singing, may conserve itself among the people. We are therefore seeking everywhere for poets. Since you are endowed with versatility and good taste in German expression, and since, through abundant effort, you have cultivated both these gifts, I beg you to join hands with us and make the attempt to transform a Psalm into a hymn, after the pattern I enclose. I desire, however, that new-fangled words, and courtly expressions, be omitted, in order that the language may be the simplest and most familiar to the people, and yet, at the same time, pure, and well suited to the clear sense of the Psalm. It must be permissible for him who has imbibed its sense to pass by certain given forms of expression and employ other suitable words. But I do not possess so great a gift that I am able to do what I desire. I wish, therefore, to prove you and see whether you are a Heman, an Asaph, or a Judith. For John Doelzig, who is also rich and pleasing in speech, I have the same entreaty; and yet only, if you possess the muse which, I fear, will not suffice at this time. But you have my seven penitential Psalms, and their explanations, from which you will be able to understand the sense of each Psalm. . . . Answer me now which of the Psalms I may expect from you. Farewell in the Lord.

Wittenberg, 1524.

MARTIN LUTHER."

WE learn, from this letter, how small and insignificant Luther regarded himself. All he could do he ascribed to grace. While a student in Eisenach and Erfurt he composed beautiful Latin verses, and

had always been a friend of music and poetry; and yet he considered his hand too coarse and clumsy to touch the harp of David.

However valuable and helpful Spalatin's friendship to Luther was in other matters, it did not prove favorable in this instance. Both Spalatin and Doelzig remained silent. His friend, Justus Jonas, however, pleased him greatly by sending him a hymn based on the 124th Psalm: "Wo Gott der Herr nicht bei uns haelt." Paul Speratus, of far away Prussia, also sent his hymn to Wittenberg: "Es ist das Heil uns kommen her."

INITIAL PUBLICATION OF HYMNS, AND LUTHER'S LABORS UPON A REVISION OF THE ORDER OF WORSHIP

THE Reformation era contains well defined features of poetry. Zwick and Blaurer are noted contemporaries of Zwingli; and prominent in Lutheran circles are Loener, Agricola and Spengler. Luther, however, stands pre-eminent in creating poems of a clear and unique type, as is evidenced by such hymns as: "Aus tiefer Noth schrei ich zu dir"; "Ein neues Lied wir heben an"; "Ein feste Burg ist unser Gott"; "Vom Himmel hoch da komm ich her." The classical period of Protestant hymnody, in order to distinguish it from later times, may be called the epoch of the objective Confessional Hymn. The majority of Luther's hymns are fashioned, to a greater or lesser degree, after certain models; although some of them are altogether original productions. The reediting of them created the impression that Luther germanized ancient hymns, chiefly, in order to make them accessible to the common people. He held them in such high esteem that he shrank from making additions thereto. They may have appeared to him, in their entirety, of such a high order as to require nothing beyond a translation.

For a long time the opinion prevailed that the majority of his hymns arose during the period in which they were first published. It is scarcely imaginable that a man of forty, who has been in close touch with music from his youth and, laboring with special predilection upon the Psalms for years, should suddenly become a poet. The history of literature knows such phenomena (K. F. Meyer and Frederick Reuter), but the case of Luther would be especially unique, as though his poesy had passed with a sudden, mighty explosion. The variety of the hymns, published in 1524, does not necessarily show that all of them were written during the same year. Achelis, Spitta and Klippgen also deny this



DOCTOR OF THE HOLY SCRIPTURES.

Designed by Gustav Koenig.

hypothesis. In order to obtain a clear opinion, on the subject, it is necessary to picture Luther's plans in those days.

His activity in the revision of the Order of Worship began with his escape from the Wartburg. The Iconoclastic storm demanded his presence. By means of eight sermons, preached in so many days, in the Parish Church, he protested against the zeal of the fanatics. He would not have any thing ruthlessly destroyed. The Mass remained untouched. Latin hymns were sung again. The responses by the minister and the choir, in the celebration of the Sacraments were restored. Deacons, or more frequently the sexton, took the place of the boys, since the school for boys had been closed. In the Castle church the orthodox dignitaries clung to the celebration of the Mass, both public and private. When, through his sermons which Luther preached in many places in Saxony and Thuringia, he had restored the reformatory movement in harmony with his design, and when new features, introduced by him into worship, had grown into the organism of the Church, he proceeded a step farther. He admitted all the festivals in which the facts of the life of Christ were celebrated. The festival to Mary was excluded. In the Sunday services many hymns, hitherto a part of the Liturgy, were omitted. During the summer of 1523 he still clearly asserts that it is his purpose to admonish the people not wilfully to abandon Low Mass; and yet, the reading of the Mass in the College church ceased almost altogether during this year. Only a few dignitaries clung to it, and that for filthy lucre's sake. On the first Sunday in Advent, he denounced, with burning words, the objectionable elements of the Roman Mass as blasphemous, and appealed to the authorities to curb the abomination. Now his desire for German hymns, suitable for congregational singing, increased. He wrote the "Formula Missæ," a form of Mass and Communion for the Church at Wittenberg, at this time. He also wrote his letter to Spalatin, imploring him to write hymns suitable for the whole congregation. The introduction of congregational singing was therefore his final step, in completing his Order of Worship.

In reply to the inquiry, whether any of the books published in 1524 represent the standard for congregational singing, let it be remembered that Luther says nothing of this in his preface to Walter's Choral Book which contains the whole collection of hymns then extant. He launched this publication with the same purpose that Knoblocher had when in 1494 he issued a collection of German hymns, "In order that the youth might have something worthy instead of amorous and carnal songs."

Evidently Luther did not succeed in gathering as many hymns as he had hoped. He denied that he had the ability to write meritorious poems. In the *Formulæ Missæ* he recognized but a few of his hymns as worthy. His appeal to Spalatin passed without success. Also the princely Marshall of the House Guard, John Doelzig, failed to answer a similar request.

The Book of Constance by John Zwick clearly shows the sense of devotional hymns, according to the standards of his day. It is divided into three parts under the general heading, "The beginning of the Psalms." The divisions are:

1. Sacred Songs and Christian Hymns, some of which are sung before and some after the sermon, and some, "altogether on our account," he says, "instead of wanton and infamous worldly hymns."

2. Purely Christian and Scriptural Hymns which are, however, not used in the Church. These are of a truly devotional character, and are representations of the Psalms.

3. Hymns which express personal emotions. These were quite new tones as contrasted with the hymns and national airs of the middle ages.

When we consider the precaution with which he introduced innovations, and the late date on which German congregational singing began, it is readily seen why Luther, in the selection of hymns, recognized so few as suitable for public worship. In the interest of a more extended investigation, a brief consideration of the delivery of the hymns, and the declaration of Luther and his contemporaries, concerning them, should be undertaken.

THE DELIVERY IN MANUSCRIPT

THE hymn, "Vater unser im Himmelreich," is extant in Luther's own hand-writing. Winterfeld's "Dr. Martin Luther's German Hymns," Leipzig, 1840, contains a facsimile of it. In 1905 Max Hermann found a copy of "Ein feste Burg ist unser Gott" in Luther's hand. The sheet is pasted into a copy of "De amore Divino" by I. F. Picus Mirandula, which appeared in Rome in 1516. It is a thin quarto volume with canonical contents, tied up in a proof-sheet bearing marks that belong to the close of the 15th and the opening of the 16th century. On the second page is written, in Luther's style: "Hett myr vereret meyn gutter Freund, Herr Johannes Lange," my good friend, Mr. John Lange presented this to me. The hymn appears, with several noteworthy corrections, at the bottom of the page. Hermann, at first, considered the writing authentic; he suspected only a few minor details. Later he

recalled the lawsuit that had been instituted against the forger of the Luther Autographs of "Kyrieleis." He secured the records and, among them, found the book containing the entry of the case. This discovery cast suspicion also upon the manuscript containing the "Vater unser im Himmelreich." But it is the precise characteristic which Hermann pointed out in the "Kyrieleis" forgery that proves this manuscript authentic. In the manuscript of "Ein feste Burg" the different readings became the betrayers, whilst in the case of the "Vater unser im Himmelreich," as Spitta emphasized, are found the most positive proofs of its authenticity.

THE INITIAL PRINTS

THERE are a large number of individual prints, some of which were published by Luther himself. Many bear year marks of their composition, as is shown by a manuscript volume in the Heidelberg library. It is difficult to ascertain the order of their publication. The opinion, prevalent in later times, that the "Achtliederbuch," book of eight hymns, was the first publication of Luther's hymns is taken from Wackernagel and the later author, Zelle. If the supposition, advanced by Achelis, that the origin and publication of the hymns is not simultaneous, is correct, then the Achtliederbuch may not necessarily be first. Of the remaining three editions, of 1524, it is generally conceded, according to Frederick Klippgen, 1912, that the Wittenberg "Enchiridion," hand-book, was the initial publication. It is believed Wittenberg had no printery equipped to print notes, therefore Luther requested Jonas or Lang to have the work done in the well known establishment on Permenter St., in Erfurt. The great success of the Enchiridion afforded the occasion for the publication of the Choral Buch. On July 30, 1524, Antonius Musa, a pastor in Jena, wrote to Lang, in Erfurt, for a collection of Lutheran hymns; he requested Lang to provide him with an Enchiridion of fifteen Psalms. This raises the unanswered question: Did Lang, in response to this, prepare the hymn book published by Trutebul? On the 19th of January, 1524, Spalatin sent a collection of Spiritual Hymns to Pirkheimer. We know not what became of these. A positive proof for the order of the hymns can not be furnished, but the difficulty, according to the opinion of many, is lessened when the Choral Buch is placed at the head of the list. In a new edition of Luther's Hymns it is to be regarded as deserving a place among the first, since it is the first edition in which, to our certain knowledge, Luther was interested.

OUR investigations, through the most recent authorities, authorize the following order of the publications of his hymns:

1. "Das geistliche Gesang-Buechlein," a small volume of hymns, (Tenor), Wittenberg, 1504. This date, evidently, represents a typographical error and should be 1524. Copies are found in the public library of Dresden; the library of the Court in Munich; and, Klippen traced a copy in private possession.

2. "Etlich Christlich lider," a few hymns, in accord with the pure Word of God, produced by learned men for use in the congregation, as has been the custom in Wittenberg for some time. This is the well-known "Achtliederbuch." Copies are found in Berlin, and other places, bearing the date of 1524.

3. An Enchiridion, carefully revised and translated into German, which Christians are to use with profit. It says, these hymns are intended to be faithfully studied and practiced by Christians. Its date is 1524. At the end it shows that it was printed in Erfurt, on Permenter St., "Zum Ferbefass," paint-vessel or color-barrel, 1524. A copy is found in the Goslar Library. Zelle published a new edition.

4. An Enchiridion dated 1524. Karl Reinthaler published a facsimile edition in 1848. The original copy was burnt in the library at Strassburg.

5. An Enchiridion of hymns and Psalms suited to the laity, and many other hymns formerly improved, Wittenberg, 1526. A copy is found in the Royal Library in Berlin.

6. An Enchiridion of hymns and Psalms suited to the laity, and an addition of hymns formerly improved. This book contains a complete Order of Matins and Vespers, and the Mass. At the end it says: "Printed by Michael Blum." It contains, what is believed to be, the oldest print of "Ein feste Burg," but no date is given.

7. Spiritual hymns again revised by Martin Luther, Wittenberg, 1529. The original copy was lost in Helmstedt.

8. A Hymn Book without a title page. At the end it says: "Printed in Wittenberg by Joseph Klug, 1535." A copy is found in the Library of the Court and State in Munich.

9. The Wittenberg Hymn Book, corrected, improved and enlarged, by John Walter, the Electoral Singmaster of Saxony, 1537. A copy is found in the District Public Library of Augsburg.

10. Spiritual Hymns again improved and enlarged by Dr. Martin Luther, Wittenberg. It contains many Spiritual Hymns, produced by other pious Christians, and the Order of the German Mass. At the end

it says: "Printed in Leipzig by Valten Schuman, 1539." Copy in the Royal Library in Berlin.

11. Spiritual Hymns, Wittenberg, 1543. Luther warns against false masters. At the end it says: "Printed in Wittenberg, by Joseph Klug, 1543."

12. The German Hymn Book of Wittenberg, in four and five voices, by John Walter, * * * again diligently corrected and improved, by the addition of many hymns, * * * 1544.

13. Spiritual Hymns, with a new Preface by Dr. Martin Luther who warns against many false masters, * * * Leipzig. At the end it says: "Printed in Leipzig by Valentine Babst on 'Ritterstrassen,' Knight St., 1545." A copy is found in the Royal Library of Berlin.

THE HYMNS

Ein neues Lied wir heben an

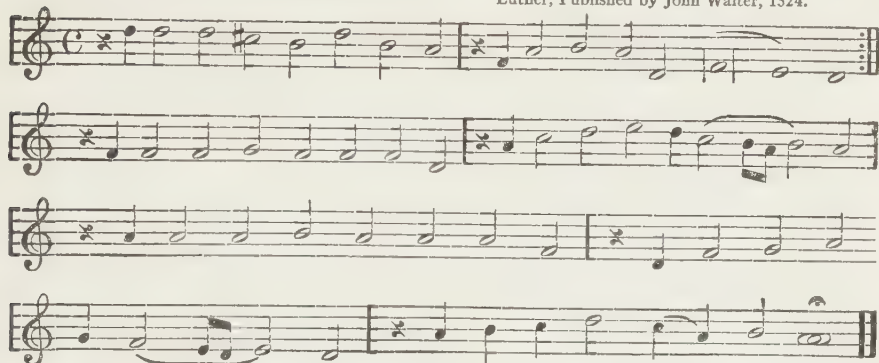
By help of God I fain would tell

Compare PSALM 98 : 1, 2

TRANSLATIONS { In Common Use, 1
Not in Common Use, 7

TITLE—A Martyr Hymn

Luther, Published by John Walter, 1524.



Ein neues Lied wir heben an,
Das walt Gott, unser Herr!
Zu singen, was Gott hat gethan
Zu seinem Lob und Ehre.
Zu Brüssel in dem Niederland
Wohl durch zween junge Knaben
Hat er sein Wunder g'macht bekant,
Die er mit seinen Gaben
So reichlich hat gezieret.

2. Der erst recht wohl Johannes heist,
So reich an Gottes Hulden;
Sein Bruder Heinrich nach dem Geist
Ein rechter Christ ohn Schulden.
Von dieser Welt geschieden
sind,
Sie han die Kron erworben,
Nicht wie die frommen Gotteskind
Für sein Wort sind gestorben
Sein Märtrer sind sie worden.
3. Der alle Feind sie sangen lieh,
Erschreckt sie lang mit Dräuen,
Das Wort Gottes man sie leugnen hieß,
Mit List auch wollt sie täuben.
Vom Löwen der Sophisten viel,
Mit ihrer Kunst verloren,
Versammet er zu diesem Spiel:
Der Geist sie macht zu Thoren,
Sie konnten nichts gewinnen.

By help of God I fain would tell
A new and wondrous story,
And sing a marvel that befell
To his great praise and glory.
At Brussels in the Netherlands
He hath his banner lifted,
To show his wonders by the hands
Of two youths, highly gifted
With rich and heavenly graces.

2. One of these youths was called John,
And Henry was the other;
Rich in the grace of God was one,
And Christian true his brother.
For God's dear Word they shed their
blood,
And from the world departed
Like bold and pious sons of God;
Faithful and lion-hearted,
They won the crown of martyrs.
3. The old Arch-fiend did them immure,
To terrify them seeking; [jure,
They bade them God's dear Word ab-
And fain would stop their speaking.
From Louvain many Sophists came,
Deep versed in human learning,
God's Spirit foiled them at their
Their pride to folly turning. [game,
They could not but be losers.

4. Sie jungen süß, sie jungen
faur,
Versuchten manche Listen.
Die Knaben stunden wie ein
Maur,
Verachten die Sophisten.
Den alten Feind das sehr verdroß,
Daß er war überwunden
Von solchen Jungen, er so
groß:
Er ward voll Zorn von Stunden,
Gedacht sie zu verbren-
nen.
5. Sie raubten ihn'n das Klosterkleid,
Die Weib sie ihn'n auch nahmen.
Die Knaben waren des bereit,
Sie sprachen fröhlich Amen.
Sie dankten ihrem Vater Gott,
Daß sie los sollten werden
Des Teufels Farbenspiel und Spott,
Darin durch falsche Verden (Gebärden)
Die Welt er gar betreuget.
6. Da schickts Gott durch sein' Gnad also
Daß sie recht Priester worden:
Sich selbst ihm mußten opfern da
Und gehn in Christenorden,
Der Welt ganz abgestorben sein,
Die Heuchelei ablegen,
Zum Himmel kommen frei und rein
Die Möncherei auslegen,
Und Menschenstand hie lassen.
7. Man schrieb ihn'n für ein Brieflein klein,
Das hieß man sie selbst lesen.
Die Stül sie zeichn'ten alle drein,
Was ihr Glaub war gewesen.
Der höchste Irrthum dieser war:
Man muß allein Gott glauben,
Der Mensch leugt und treugt immerdar,
Dem soll man nichts vertrauen.
Des mußten sie verbrennen.
8. Zwet große Feur sie zünd'ten
an,
Die Knaben sie her brachten.
Es nahm groß Wunder jebermann
Daß sie solch Pein verach'ten.
4. They spake them fair, they spake
them foul,
Their sharp devices trying.
Like rocks stood firm each brave
young soul
The Sophists' art 'defying.
The enemy waxed fierce in hate,
And for their life-blood thirsted;
He fumed and chafed that one so
great
Should by two babes be worsted,
And straightway sought to burn
them.
5. Their monkish garb from them they
And gown of ordination; {take,
The youths a cheerful Amen spake,
And showed no hesitation.
They thanked their God that by his
They now had been denuded {aid
Of Satan's mock and masquerade,
Whereby he had deluded
The world with false pretences.
6. Thus by the power of grace they were
True priests of God's own making,
Who offered up themselves e'en there,
Christ's holy orders taking;
Dead to the world, they cast aside
Hypocrisy's sour leaven,
That penitent and justified
They might go clean to heaven,
And leave all monkish follies.
7. They then were told that they must
A note which was dictated; [read
They straightway wrote their fate
And not one jot abated. [and creed,
Now mark their heresy! "We must
In God be firm believers;
In mortal men not put our trust,
For they are all deceivers;"
For this they must be burned!
8. Two fires were lit; the youths were
brought,
But all were seized with wonder
To see them set the flames at naught,
And stood as struck with thunder.

Mit Freuden sie sich gaben drein,
Mit Gottes Lob und Singen;
Der Muth ward den Sophisten klein
Vor diesen neuen Dingen,
Daß sich Gott ließ so merken.

9. Der Schimpf sie nun gereuet hat,
Sie wollten's gern schön machen.
Sie dürf'n nicht rühmen sich der
That,
Sie bergen fast die Sachen.
Die Schand im Herzen beißt
sie,
Und klagen's ihr'n Genossen;
Doch kann der Geist nicht schweigen hie:
Des Abels Blut vergossen,
Es muß den Raim melden.

10. Die Aschen will nicht lassen ab,
Sie stäubt in allen Landen.
Sie hilft kein Bach, noch, Grub noch Grab,
Sie macht den Feind zu Schanden.
Die er im Leben durch den Mord
Zu schweigen hat gedrunge,
Die muß er todt an allem Ort
Mit aller Stimm und Zungen
Gar fröhlich lassen singen.

11. Noch lassen sie ihr Lügen nicht,
Den großen Mord zu schmücken.
Sie geben für ein falsch Gedicht,
Ihr G'wissen thut sie
drücken.
Die Heiligen Gottes auch nach dem Tod
Von ihn'n gelästert werden.
Sie sagen, in der letzten
Noth
Die Knaben noch auf Erden
Sich soll'n haben umkehret.

12. Die laß man lügen immer hin,
Sie haben's keinen Frommen.
Wir sollen danken Gott darin,
Sein Wort ist wieder kommen.
Der Sommer ist hart vor der Thür,
Der Winter ist vergangen,
Die zarte Blümlein gehn
herfür:
Der das hat angefangen,
Der wird es wohl vollenden.

Amen.

With joy they came in sight of all,
And sang aloud God's praises;
The Sophists' courage waxed small
Before such wondrous traces
Of God's almighty finger.

9. The scandal they repent, and would
Right gladly gloss it over;
They dare not boast their deed of
blood,
But seek the stain to cover.
They feel the shame within their
breast,
And charge therewith each other;
But now the Spirit can not rest,
For Abel 'gainst his brother
Doth cry aloud for vengeance.

10. Their ashes will not rest; world-wide
They fly through every nation.
No cave nor grave, no turn nor tide,
Can hide th' abomination.
The voices which with cruel hands
They put to silence living,
Are heard, though dead, throughout
Their testimony giving, [all lands
And loud hosannas singing.

11. From lies to lies they still proceed.
And feign forthwith a story
To color o'er the murderous deed;
Their conscience pricks them
sorely.
These saints of God e'en after death
They slandered, and asserted
The youths had with their latest
breath
Confessed and been converted,
Their heresy renouncing.

12. Then let them still go on and lie,
They can not win a blessing;
And let us thank God heartily,
His Word again possessing.
Summer is even at the door,
The winter now has vanished,
The tender flowerets spring once
more,
And he, who winter banished,
Will send a happy summer.

AMEN.

THAT Luther could not consider hymn-writing at the beginning of his reformatory labors is evident. The days, following the nailing of the 95 Theses upon the doors of the Castle church at Wittenberg, Oct. 31, 1517, during which he defended the Gospel, with tongue and pen, before the people, Pope and Emperor, were too turbulent for the spirit of poetry. During the earlier vernal storms of the Reformation the "Nightingale of Wittenberg," as Hans Sachs entitled Luther, was still hushed. The fountain of life to the German people, the Bible, (especially the New Testament), had to be opened and presented to them in their own tongue. During September, 1522, the first issue, thousands of copies, was scattered, as by angel hands, in every place. The poetic temper of Luther's soul reveals itself in his preface to the New Testament: "Gospel means glad tidings; of this we joyfully sing and speak. The Gospel of God, and the New Testament, declare, to all the world, Him who wrestled with and overcame sin, death and Satan so that, without their merit, He might justify, quicken, beatify and restore to God all who have been captive in sin, tormented by death and overpowered by the devil. Of this they joyfully sing, and praise God with thanksgiving." An offence was all that was needed to permit the breaking-forth of "singing and speaking," in Luther's soul, a new song of praise to divine grace.

The offence came when two young Augustinian monks, Henry Voes and John Esch of Antwerp, pupils of Henry Mollers of Zuetphen, after examination by the Cologne Inquisitor, Jacob von Hogstraten, were condemned to be burnt at the stake. This condemnation was instigated by some sophist professors of Louvain who despised their Evangelical faith. The burning took place in Brussels, July 1, 1523. On receipt of the news of this first martyrdom for the Evangelical cause, Luther's soul was fired, and he wrote his spirited narrative, ending with the prophetic words:

Summer is even at the door,
 The winter now hath vanished,
 The tender flowerets spring once more,
 And he who winter banished
 Will send a happy summer.

It was springtide, not of the Protestant Church alone but also of the wonderful growth of German religious poetry which still lives and flourishes. The original title of the hymn was, "A new song of the two martyrs for Christ, burnt at Brussels, by the Sophists of Louvain." It made a profound impression, during the Reformation era, and appeared in



H. G. GEY

LUTHER

CRUCIGER

FOERSTER

MELANCHTHON

EUGENHAGEN

COMPLETION OF LUTHER'S TRANSLATION OF THE BIBLE.

From a painting by Leonhard Gey.

many of the earlier Lutheran hymn books; but, being rather a historical ballad than a hymn, it has not appeared in recent collections.

Fliedner, in his book of "The Martyrs," says that while the fire blazed at his feet, Henry Voes exclaimed, "Behold, blooming roses are strewn around me." The martyrs prayed, "Lord Jesus, thou Son of God, have mercy upon us." When the flames had already consumed their bands, they prayed responsively, until smoke and flame choked them, "Lord God, we praise thee."

This is probably the only hymn whose date of composition is known. Its title in the books by Walter, 1524, Klug, 1543, and Babst, 1545, bears the date 1522; historic incidents, however, afford no occasion for this date. It appeared, originally, in the Enchiridion of Erfurt, 1524. Stanzas 9 and 10 were additions which appeared in the Geistliche Gesangbuechlein of Wittenberg, published during the same year. The melody in the Erfurt Enchiridion is indicated as follows: *c c c b a c a g*, and, according to William Schircks, 1854, was very likely Luther's composition.

Aus tiefer Noth schrei ich zu dir

Out of the depths I cry to Thee

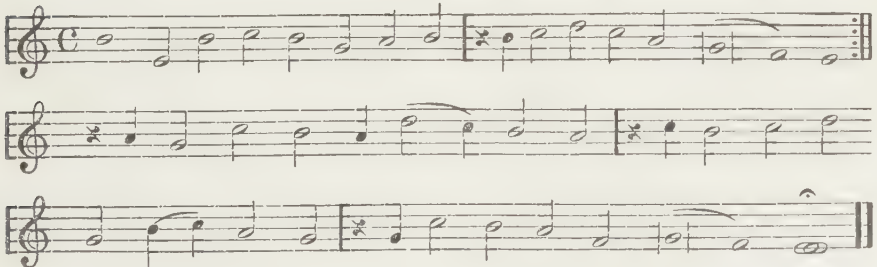
De Profundis clamavi ad te

PSALM 130

TRANSLATIONS { C. U. 12
N. C. U. 9

TITLE—A Hymn of Confession

Phrygian, Published by Matthias Greitter, 1524



Aus tiefer Noth schrei ich zu dir,
Herr Gott! erhö'r mein Rufen.
Dein gnädig Ohren fehr zu mir,
Und meiner Bitt sie öffne;
Denn so du willst das sehen an,
Was Sünd und Unrecht ist gethan,
Wer kann, Herr, vor dir bleiben?

OUT of the depths I cry to Thee,
Lord, hear me, I implore Thee!
Bend down Thy gracious ear to me,
Let my prayer come before Thee!
If Thou remember each misdeed,
If each should have its rightful meed,
Who may abide Thy presence?

2. Bei dir gicht nichts denn Gnad und Gunst,
Die Sünde zu vergeben.
Es ist doch unser Thun umsonst,
Auch in dem besten Leben.
Vor dir niemand sich rühmen kann;
Des muß dich fürchten jeder-
mann
Und deiner Gnade leben.
3. Darum auf Gott will hoffen ich,
Auf mein Verdienst nicht bauen;
Auf ihn mein Herz soll lassen sich,
Und seiner Güte trauen.
Die mir zusagt sein werthes Wort,
Das ist mein Trost und treuer Hort,
Des will ich allzeit harren.
4. Und ob es währt bis an die Nacht
Und wieder an den Morgen,
Doch soll mein Herz an Gottes
Macht
Berzweifeln nicht, noch sorgen.
So thu Israel rechter Art,
Der aus dem Geist erzeugt ward,
Und seines Gott's erharre.
5. Ob bei uns ist der Sünden
viel:
Bei Gott ist viel mehr Gnaden.
Sein Hand zu Helfen hat kein Ziel,
Wie groß auch sei der Schaden.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.
*Doxologie. Späterer Zusatz der Kirche vom
Jahre 1525.*
6. Ehr sei dem Vater und dem Sohn
Und auch dem heiligen Geiste!
Als es im Anfang war und nun,
Der uns sein Gnade leiste;
Damit wir gehn auf seinem Pfad,
Daß uns des Teufels List nicht schad.
Wer das begehrt, sprech: Amen.
2. Our pardon is Thy gift; Thy Love
And grace alone avail us. [move,
Our works could ne'er our guilt re-
The strictest life must fail us.
That none may boast himself of aught,
But own in fear Thy grace hath
wrought
What in him seemeth righteous.
3. And thus my hope is in the Lord,
And not in mine own merit:
I rest upon His faithful word
To them of contrite spirit.
That He is merciful and just,—
Here is my comfort and my trust,
His help I wait with patience.
4. And though it tarry till the night,
And round till morning waken,
My heart shall ne'er mistrust Thy
might,
Nor count itself forsaken.
Do thus, O ye of Israel's seed,
Ye of the Spirit born indeed,
Wait for your God's appearing.
5. Though great our sins and sore our
woes,
His grace much more aboundeth;
His helping love no limit knows,
Our utmost need it soundeth.
Our kind and faithful Shepherd, He,
Who shall at last set Israel free
From all their sin and sorrow.
Tr. CATHERINE WINKWORTH, 1862.
DOXOLOGY
6. Praise to the Father, and the Son,
And Holy Spirit also,
As was at first and still shall be.
He doth His grace on us bestow.
Therewith we walk within His path,
That Satan's guile us cannot scathe.
Who this doth crave, saith: AMEN.

THE Psalms, emanating from the hymn book of the Old Testament Church, the Psalter, are fundamental in the Lutheran Church. St. Paul already distinguished between Psalms and hymns and spiritual songs, Eph. 5 : 19, Col. 3 : 16. As the New Testament rests upon the Old

Testament, and the Church in a general way is rooted in the Temple, so the Christian Church used the Psalter from the beginning and sang Psalms according to the ancient manner of psalmody. So as to make them more singable, however, Latin (of the Latin Bible) Psalms were gradually translated into hymns, Psalm-hymns, which, in the first German hymn books, still alternated with the prose forms. These Psalm-hymns afforded a clearer understanding of the Psalter and rendered the Psalms far more impressive. Whoever will read the Psalms as found in the Psalter, where they are more fluent, and will follow this by singing Luther's hymns, will surely acquire a special blessing thereby. The Word of God, so simple and pure, becomes all the more transparent and valuable by having passed through the mould of a tender, poetic mind.

The 130th Psalm was a great favorite with Luther; he called it a Pauline Psalm, (others being the 32d, 51st, and the 143d). He must have written his hymn during 1523, or earlier, since in his letter to Spalatin, during the opening days of 1524, in which he prays him to assist in versifying Psalms for the people, he says plainly that he had then already translated the *De Profundis*. It furnished the foundation for one of his most powerful hymns. Through it he breathes sentiments which compel the reader to join him in prayer, confession and faith.

The hymn appeared in two forms, within a year's time. Although Frederick Klippgen, in his book of 1912, maintains that the longer form of five stanzas was written before the shorter form of four, the bulk of the evidence seems to favor the contrary opinion. Klippgen holds that the shorter form was intended for congregational singing and was therefore the later text. He suggests a logical error in the first stanza, asserting that when God remembers the sins of one man it does not necessarily imply a similar relation to all men; and he points out that the rhythm in the longer form flows smoother, which might indicate an improvement. But he also holds that the longer form is not a translation but rather a composition based upon the Psalm, and that the hymn harmonizes, in a large measure, with Luther's Commentaries on the seven Penitential Psalms and may, therefore, have originated as early as 1517. This argues in favor of the priority of the longer text. Wackernagel, Schircks, Kawerau, and others, maintain that Luther revised the second stanza of the shorter text and added a third. A sixth stanza, or Doxology, was added in 1525.

The older text appeared in "*Etlich christlich Lieder*," (*Achtliederbuch*), of Wittenberg, and the Erfurt Enchiridion, both of 1524. It was adapted to the tune of "*Es ist das Heil uns kommen her*," and is a com-

panion to the hymns: "Ein neues Lied" and "Nun freut euch." The revised and enlarged text appeared in Walter's book, of 1524, where the tune "Aus tiefer Noth schrei ich zu dir" is appended. This tune is a classic, and appears in some books as the "De Profundis," and in others as "Luther's 130th Psalm."

It was originally designed as a Funeral Hymn. In the Church Book it appears under the heading of Repentance. Stanza 1 expresses sentiments of Psalm 130, verses 1-3; 2 breathes thoughts of verses 4-5; 3, in the shorter hymn, of verse 4, and, in the longer form, of verses 6-7; and 4, in the former, of verse 5, and, in the latter, of verses 7-8. The hymn teaches the Christian how to distinguish between complaint and consolation. It embodies the foundation upon which our Protestant Church is established: With our strength nothing can be done; all depends upon the free grace of God. God's Word alone can certify us of this, when we are conscious of our sin, as has been the experience of many a sincere Christian.

VULPIUS relates an interesting experience, in the Chronicles of Magdeburg. On the 6th of May, 1524, an aged linen-weaver stationed himself at the statue of the Emperor Otto where he sang this hymn to the assembled multitude and sold copies of it to ready purchasers. When the Burgomaster of the town, Hans Rubin, returned from Matins, in St. John's Church, he inquired of his servant what the crowd yonder signified. After an investigation the servant said, "A wanton villain of the Lutheran heresy is singing and selling hymns." Orders were immediately given to apprehend and imprison the old man. This created a great commotion in the city; two hundred men marched to the municipal building and, through their leader, John Eckstadt, demanded the release of the pious old linen-weaver and that the Burgomaster chastise his servant. The demand was granted, whereupon the congregations of St. Ulrich and St. John's churches issued the following statement, "We will take refuge alone in the one Lord and Bishop, Jesus Christ, who is sanctioned by divine testimony. He is our captain and under him we will bravely fight."

DURING the Diet of Augsburg Luther spent his time in the fortress of Coburg. Vexations of body and soul burdened him repeatedly. Having rallied from a swoon he requested that the Epistle to the Galatians be read to him. Then he called his friends and said, "Come, let us defy the Devil by singing 'Aus tiefer Noth' in four voices, and praise and glorify God."

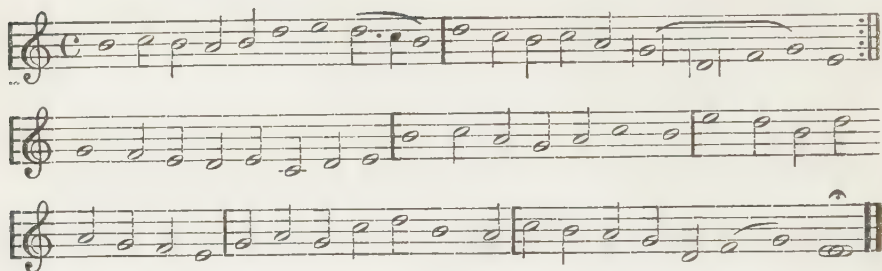
THE beautiful city of Strassburg, the pride of Germany, was betrayed by her Bishop, to the King of France, in 1681. Before the entrance of the enemy the citizens gathered in the cathedral to hold a prayer service which was opened by singing "Aus tiefer Noth." This proved to be the last Protestant service in the Strassburg Cathedral since, through French rule, the Roman Mass was re-established.

THE hymn was sung so diligently in the homes of the people that, according to tradition, even a green-finch learned the melody. The bird was the property of a lady who lived in the goat-pasture section of the Erzgebirge. When, during the 30 Years' War, soldiers were on a plundering expedition, his mistress, about to flee, hid the green-finch, in his cage, under an old bench in a dark place in the house. When she returned, three days later, the bird greeted her by singing "Out of the depth I cry to thee." He was promptly lifted from his humiliation and given a good meal.

THE hymn was sung, May 9, 1525, at the funeral of the Elector Frederick The Wise, in the Court church in Wittenberg; and by the weeping multitude in Halle when, Feb. 20, 1546, Luther's body was taken to its last resting place in the Castle church in Wittenberg. The fifth stanza comforted the last hours of Christian, the Elector of Saxony, 1591; of John George I, the Elector of Saxony, 1656; and of King Frederick I of Prussia, 1723.

Es wollt uns Gott genädig sein**May God unto us gracious be***Deus misereatur nostri*

PSALM 67

TRANSLATIONS { C. U. 2
N. C. U. 12TITLE { A Closing Hymn
A Missionary Hymn
Greitter, Walter's book, 1524

Es wollt uns Gott genädig sein,
Und seinen Segen geben,
Sein Antlitz uns mit hellem Schein
Erleucht zum ewgen Leben,
Daß wir erkennen seine Wert,
Und was ihm liebt auf Erden,
Und Jesus Christus, Heil und Stärk,
Bekannt den Heiden werden
Und sie zu Gott befehren.

2. So danken, Gott, und loben dich
Die Heiden überallle,
Und alle Welt die freue sich,
Und sing mit großem Schalle,
Daß du auf Erden Richter bist
Und läßt die Sünd nicht walten,
Dein Wort die Gut und Weide ist,
Die alles Volk erhalten,
In rechter Bahn zu wallen.
3. Es danke, Gott, und lobe dich
Das Volk in guten Thaten.
Das Land bringt Frucht und bessert sich,
Dein Wort ist wohl gerathen.
Uns segne Vater und der Sohn,
Uns segne Gott der heilige Geist,
Dem alle Welt die Ehre thū,
Vor ihm sich fürchte allermeist.
Nun spricht von Herzen: Amen.

MAY God unto us gracious be,
And grant to us his blessing;
Lord, show thy face to us, through
Eternal life possessing: [thee
That all thy work and will, O God,
To us may be revealéd,
And Christ's salvation spread abroad
To heathen lands unsealéd,
And unto God convert them.

2. Thine over all shall be the praise
And thanks of every nation,
And all the world with joy shall raise
The voice of exultation.
For thou the sceptre, Lord, dost wield
Sin to thyself subjecting;
Thy Word, thy people's pasture-field,
And fence their feet protecting,
Them in the way preserveth.
3. Thy fold, O God, shall bring to thee
The praise of holy living;
Thy word shall richly fruitful be,
And earth shall yield thanksgiving.
Bless us, O Father! bless, O Son!
Grant, Holy Ghost, thy blessing!
Thee earth shall honor—thee alone,
Thy fear all souls possessing.
Now let our hearts say, Amen.

Tr. A. Russell.

THIS is the ancient Psalm, unaugmented and unaltered, versified as a New Testament missionary hymn. A glance upon the broad fields of nations, ripe unto the harvest, inspired David to write this Psalm in which the prayer ascends that God may give his Word free course, and grant it an abundant return.

Its form and contents are alike full of marrow, so that, in wealth of thought and sentiment, it is excelled only by "Ein feste Burg."

It is found in "Weise, christliche Mess zu halten," the manner of celebrating the Christian Mass, by Luther, Wittenberg, 1524, and it appeared in the Erfurt Enchiridion of the same year.

It was sung and sold, with other hymns of that period (among them "Aus tiefer Noth"), in the streets of Magdeburg, by an aged linen-weaver, on the 6th of May, 1524. For a long time these hymns were known as the Magdeburg Reformation Hymns.

The Strassburg Asaph, Matthias Greitter, composed the melody to it which was published in Walter's book of 1524, and was adapted, later, to "Christ, unser Herr, zum Jordan kam."

Stanza 1 pleads for the revelation of divine grace and the message of salvation in every land; 2 describes the delights of nations freed from sin and pastured upon the Word of Life; and 3 praises God for many blessings which come with the success of the Gospel.

DUKE HENRY of Wolfenbuettel, one of Luther's bitterest foes, allowed some Protestant hymns to be sung in the court chapel. A priest admonished him not to tolerate such hymns, even if the people delight to sing them. The Duke asked, "What hymns?" The priest said, "Most gracious sir, such as 'May God to us gracious be.'" The Duke interrupted him and said, "Ah, shall the Devil be gracious to us? who shall be gracious if not God?" The priest could say no more.

THE hymn was appropriately sung by Christian F. Schwartz, at the opening of the mission church in Trichinopoly, in Southern India, July 11, 1792.

GUSTAVUS ADOLPHUS and his hosts sang it, together with other hymns, before the battle of Luetzen, Nov. 6, 1632.

Wär Gott nicht mit uns diese Zeit

Had God not come may Israel say

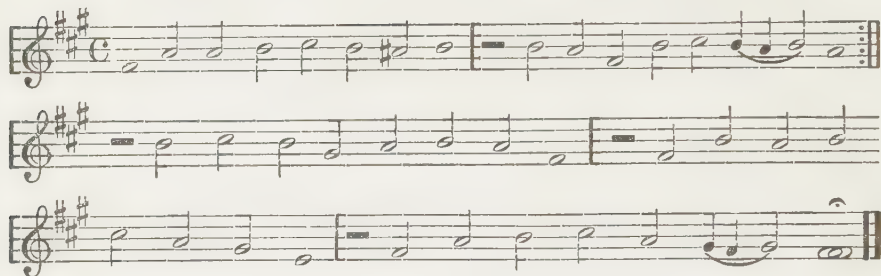
Nisi quia Dominus

PSALM 124

TRANSLATIONS { C. U. 1
N. C. U. 4

TITLE—The Word of God, and the Church

Greitter, Walter's book, 1524



Wär Gott nicht mit uns diese Zeit,
So soll Israhel sagen,
Wär Gott nicht mit uns diese Zeit,
Wir hätten müßt verzagen,
Die so ein armes Häuflein sind,
Veracht't von so viel Menschenkind,
Die an uns sehen alle.

2. Auf uns so zornig ist ihr Sinn;
Wo Gott hätt' das zugeben,
Verschlungen hätten sie uns hin,
Mit ganzem Leib und Leben;
Wir wärn als die ein Fluth ersäuft,
Und über die groß Wasser läuft,
Und mit Gewalt verschwemmet.
3. Gott Lob und Dank, der nicht zugab,
Daß ihr Schlund uns möcht fangen;
Wie ein Vogel des Strichs kommt ab,
Ist unser Seel entgangen,
Strich ist entzwei, und wir sind frei,
Des Herren Name steht uns bei,
Des Gotts Himmels und Erden.

HAD God not come, may Israel say,
Had God not come to aid us,
Our enemies on that sad day
Would surely have dismayed us;
A remnant now, and handful small,
Held in contempt and scorn by all
Who cruelly oppress us.

2. Their furious wrath, did God permit,
Would surely have consumed us,
And in the deep and yawning pit
With life and limb entombed us;
Like men o'er whom dark waters roll,
The streams had gone e'en o'er our soul,
And mightily o'erwhelmed us.
3. Thanks be to God, who from the pit
Snatched us, when it was gaping;
Our souls, like birds that break the net,
To the blue skies escaping; [net,
The snare is broken—we are free!
The Lord our helper praised be,
The God of earth and heaven.

“**G**OD’S deliverance in time of need” is the theme of the 124th Psalm upon which Luther based his hymn. It is a hymn of the Christian Church and, from the beginning, gained a popularity which continued to grow after Luther’s death. It is a testimony of the inner life and conscience of its author.

It appeared first in the book of Spiritual Hymns by John Walter, Wittenberg, 1524; and its melody emanated, most likely, from the pen of Matthias Greitter. Luther included it among his revised hymns published in Wittenberg, 1531.

Stanza 1 pictures the divine blessing under which the people of God move; 2 looks back upon the procession of Israel from Egypt, the pursuit of Pharaoh, the barriers of the sea and mountains and beholds certain death, but God defended them from harm; and 3 expresses gratitude to the divine Benefactor and finds comfort in his care.

IMMEDIATELY after the death of Luther, the Emperor, Charles V, involved the Protestant states in war. In April, 1547, he opened fire upon the Elector, John Frederick of Saxony, at Muehlberg. The superior forces of the Spaniards gained the supremacy and the Elector was captured. The enraged Emperor condemned him to death and was prevented from accomplishing his purpose, only by political pressure. The Elector, however, was imprisoned for a long time. On the eve of his confinement the Pastor of Saalfeld, Casper Aquila, visited him, and endeavored to comfort and encourage him by directing his attention to Daniel, Joiakim and St. Peter, whose release was miraculous and came in due time. When, at last, the Emperor was compelled to release him, May 12, 1552, he sang with grateful heart this beautiful hymn.

DURING the siege of Magdeburg by Tilly, in 1631, Christopher Thodaenus, Pastor of St. Catharine Church, at his regular Tuesday evening services, comforted the citizens of the town by singing "Waer Gott nicht mit uns." At the close of the last sermon, of a series on this hymn, on Tuesday following Cantate Sunday, May 10, 1631, the terrors of destruction broke loose upon the unhappy city. Immediately upon his reaching home Thodaenus was summoned to minister to a fallen officer of the guard. With his vestments still upon him he hastened to the side of the wounded man. His wife soon followed him, forced her way through the crowd, and drew him into a private apartment of the house. But the plunderers found them and violently relieved them of all their valuables. A soldier struck him on the head with a sword saying, "Dominie, give me money." On their way home, Pastor and Mrs. Thodaenus were rescued from the hands of their tormentors, and the former recovered strength in the home of a friend. As soon as he was able to render service he was transferred to Rendsburg where he preached his first sermon, on the 7th Sunday after Trinity, 1631. "Waer Gott nicht mit uns" was the

theme of his revived ministry and of the song of joy and thanksgiving for himself and his people.

THE kingdom of Asante, whose chief city is Kumase, lies on the west coast of Africa. These people are so far beneath the semblance of civilization that the torture and murder of slaves and prisoners is to them a daily pleasure. In 1869 King Karakari made an expedition across the river Wolta, destroyed the German mission station and imprisoned the missionaries. The missionaries Kuhne, and Ramsayer and his wife, lay in a Kumase prison for four years. Under constant threats of death, and being forced eye-witnesses of their heathen abominations, these servants of God repeatedly sighed, "O Lord, how long?" Finally an army of British soldiers, under general Wolseley marched against Karakari, Feb. 3, 1874, and secured the release of the missionaries. When they were brought to the English camp, they exclaimed:

The snare is broken—we are free!
The Lord, our helper, praised be,
The God of earth and heaven.

Wohl dem der in Gottes Furcht steht

Happy the man who feareth God

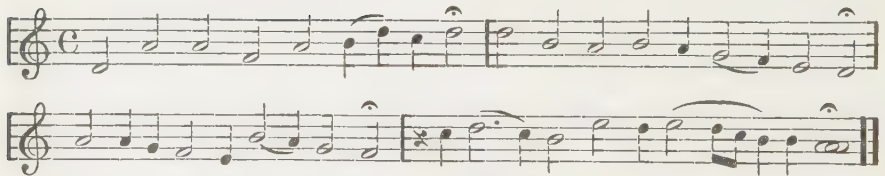
Beati omnes qui timent Dominum

PSALM 128

TRANSLATIONS, 6

TITLE—Home and Family

John Walter's book, 1525



Wohl dem, der in Gottes Furcht steht,
Und auch auf seinem Wege geht!
Dein eigen Hand dich nähren
soll,
So lebst du recht und gehst dir wohl.

2. Dein Weib wird in dein'm Hause sein
Wie ein Reben voll Trauben sein.
Und deine Kinder um den Tisch
Wie Ölpflanzen gesund und frisch.

HAPPY the man who feareth God,
Whose feet his holy ways have trod;
Thine own good hand shall nourish
thee,
And well and happy shalt thou be.

2. Thy wife shall, like a fruitful vine,
Fill all thy house with clusters fine;
Thy children all be fresh and sound,
Like olive-plants thy table round.

- | | |
|--|---|
| <p>3. Sieh so reich Segen hängt dem an
Wo in Gottesfurcht lebt ein Mann;
Von ihm läßt der alt Fluch und Born,
Den Menschenkindern angeborn.</p> <p>4. Aus Zion Gott wird segnen dich.
Daß du wirst schauen stetiglich
Das Glück der Stadt Jerusalem
Vor Gott in Gnaden angenehm.</p> <p>5. Fristen wird er das Leben dein
Und mit Güte stets bei dir
sein;
Daß du wirst sehen Kindeskind
Und daß Israhel Friede findt.</p> | <p>3. Lo! to the man these blessings cleave
Who in God's holy fear doth live;
From him the ancient curse hath fled
By Adam's race inherited.</p> <p>4. Out of Mount Zion God shall send,
And crown with joy thy latter end;
That thou Jerusalem mayst see,
In favor and prosperity.</p> <p>5. He shall be with thee in thy ways,
And give thee health and length of
days;
Yea, thou shalt children's children
And peace on Israel shall be. [see,</p> |
|--|---|

BEING a description of a pious household, it was sung, repeatedly, at weddings. It appeared first in the Erfurt Enchiridion of 1524.

The fathers of hymnology have left us nothing of importance concerning the hymn. Its first melody was published in 1525, and a second, known also as "Wo Gott zum Haus nicht giebt sein Gunst," seems to come from 1537, (Schircks says 1535), and appeared again in Walter's book of 1544.

Stanza 1 points to God's blessing as a reward to him who values his redemption to the extent that he constantly feels constrained to walk in the way of his Lord; 2 indicates additional blessings that crown him on whom his wife may lean with confidence and affection, after the similitude of a fruitful vine that needs the support of a trellis; 3 extols the honor and grace of a good man. His wife and children are not trailed on the ground, in humility and shame, due to a delinquent head of the home, but even the ancient curse must fall; 4 points to the source of all good: From God, through Christ, the Chief Corner Stone of his Church, flows the stream of richest blessings into every receptive heart and home; and 5 sets forth, and assures, the desire of every living and believing soul: Life and eternal peace.

Ein feste Burg ist unser Gott

A mighty fortress is our God

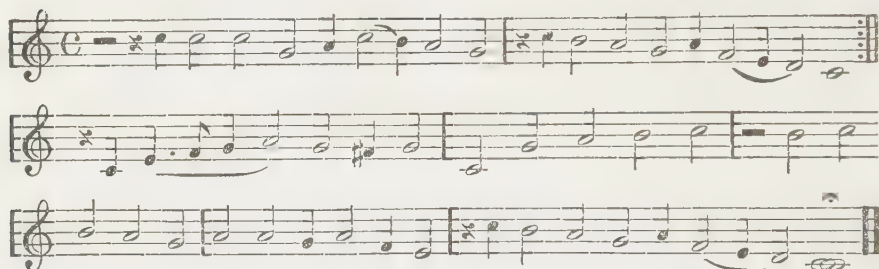
Deus refugium noster et virtus

PSALM 46

TRANSLATIONS { C. U. 18
N. C. U. 45

TITLE—Heroic Song of Luther

Martin Luther



Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen.
Er hilft uns frei aus aller Noth,
Die uns jetzt hat betroffen.
Der alt böse Feind
Mit Ernst ers jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seins Gleichen.

2. Mit unsrer Macht ist nichts gethan,
Wir sind gar bald verloren:
Es streit't für uns der rechte Mann,
Den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heist Jesus Christ,
Der Herr Zebaoth,
Und ist kein andrer Gott,
Das Feld muß er behalten.

3. Und wenn die Welt voll Teufel wär,
Und wollt uns gar verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen.
Der Fürst dieser Welt,
Wie sauer er sich stellt,
Thut er uns doch nicht,
Das macht, er ist gericht't.
Ein Wörtlein kann ihn fällen.

A MIGHTY Fortress is our God,
A trusty Shield and Weapon;
He helps us free from every need
That hath us now o'ertaken.
The old bitter foe
Means us deadly woe;
Deep guile and great might
Are his dread arms in fight:
On earth is not his equal.

2. With might of ours can naught be
Soon were our loss effected; [done,
But for us fights the Valiant One
Whom God Himself elected.
Ask ye, Who is this?
Jesus Christ it is,
Of Sabaoth Lord,
And there's none other God;
He holds the field for ever.

3. Though devils all the world should fill,
All watching to devour us,
We tremble not, we fear no ill,
They cannot overpower us.
This world's prince may still
Scowl fierce as he will;
He can harm us none:
He's judged, the deed is done,
One little word o'erthrows him.

4. Das Wort sie sollen lassen stahn,
 Und kein Dank dazu haben,
 Er ist bei uns wol auf dem Plan
 Mit seinem Geist und Gaben.
 Nehmen sie den Reih,
 Gut, Ehr, Kind und Weib,
 Daß fahren dahin,
 Sie habens kein Gewinn,
 Das Reich muß uns doch bleiben.

4. The Word they still shall let remain,
 And not a thank have for it;
 He's by our side upon the plain
 With His good gifts and Spirit.
 Take they then our life,
 Goods, fame, child, and wife,
 When their worst is done,
 They yet have nothing won:
 The Kingdom ours remaineth.

Tr. Composite, 1866.

THE tone of this hymn seems closely related to the sentiments of "Ein neues Lied." The difference in the construction of the stanzas, so nearly in harmony in other respects, corresponds in a thoroughly characteristic manner with the diversity of the hymns: Narrative in one instance and song of praise in the other. The two can not be very far apart chronologically. All efforts to place it during the time when Luther labored on the Bible have failed. Its return to the Vulgate is no assurance of its chronology. His letter to the princes of Saxony, 1524, presupposes it. He wrote, "I stood in Worms, before the Emperor and the whole empire, although I knew that the promise of a safe conduct had been broken, and fierce hatred and deceit were directed against me. Poor and frail as I was, my heart was so resolved that had I known that as many devils aimed at me as there were tiles upon the houses, in Worms, I would have entered, even though I had not heard the voice of God, nor received divine talents and works, nor the eternal Spirit. We, indeed, avail nothing beyond what Christ bestows upon us. If he forsakes us a rustling leaf frightens us. However they may enjoy and use our defeats, take our wives, and transmit pontifical decrees for which they have not striven, nor spent their life-blood, they yet have nothing won. I was compelled to secure present attainments at the peril of life and limb." The similarity between the two is apparent also in their phraseology.

Linke thinks the hymn is the result of a year's preparation, emanating from a series of impulses. He, therefore, affixes 1525 as its date. This opinion shows, however, that he did not understand the manner of Luther's labors. A powerful frame of mind fills the author and constrains his soul to speak. "The intonations found in Luther's works," says Frederick Klippgen, Halle, 1912, "are apparently simply echoes." He suggests that the hymn, "Ein feste Burg," did not appear beside the martyr-hymn, "Ein neues Lied," in Walter's book (*Chorgesangbuch*) of 1524, because it was deemed too personal; that Luther did not desire to

publish both hymns at the same time since, in the final analysis, both gave expression to the same frame of mind. It was his cordial desire to erect a monument to the fearless faith of the two young men whom he held up as examples.

An endless mass of literature has been produced on this hymn. Various authorities have dated it anywhere from 1521 to 1530. Weighty opinions insist upon 1527. Schneider points to the letter of Nov. 1, 1527, addressed to Amsdorf, in which striking resemblances to the hymn are found. He claims it appeared on the day of the 10th anniversary of the nailing up of the 95 theses. Koestlin, Kolde, and others, agreed with this opinion, after it had been further supported by Knaake. Kuchenmeister points to the martyrdom of Leonard Kaiser as its occasion. In Luther's writings concerning the tragedy which occurred in Schaerding, Aug. 16, 1527, strong resemblances to the hymn are found, and yet none are conclusive. Instead of intonations to the hymn they are, rather, echoes. If Kaiser's martyrdom had furnished the motive for it Luther would have found words more exactly appropriate to the deed. Nor can it be a 10th anniversary hymn of the nailing up of the 95 Theses since it lacks the character of a festival poem.

There is a tradition that it was published in a hymn-book, in Wittenberg, 1528, and was composed during Nov., 1527, or the time of the pestilence in that city, and even in Luther's own house. The sentiments of the hymn, however, point to a far worse enemy than sickness. Others claim it appeared during the Diet of Spires when on April 19, 1529, five Evangelical princes, and the representatives of 14 cities, formally protested against the recall of the concessions made in the former Diet of Spires, 1526, and against the execution of the edict of Worms. From this date *Evangelical Christians* are called *Protestants*. Still others claim the hymn was composed during the time of the Diet of Augsburg, 1530. D'Aubigné says, "Luther, full of faith, revived the courage of his friends by composing, and singing with his fine voice, that beautiful hymn, since become so famous, 'Ein feste Burg ist unser Gott.' Never did soul that knew its own weakness, and yet, looking to God and despising every fear, find such noble accents. The hymn was sung during the Diet, not only in Augsburg, but in all the churches of Saxony; and its energetic strains often revived and inspired the most dejected heart."

Klippgen, however, dates the hymn during the Diet of Worms, 1521. Luther's letters of this period bear striking resemblances to it. His combativeness against the Devil is especially characteristic. When he preached in Weimar the galleries of the over-crowded church creaked, to

which Luther referred as a threat of the Devil. On his way to Worms the masses hastened together and paid him homage, as to some holy one. He, however, deemed himself in no way superior to his followers whose enthusiasm spurred him on in his dangerous way, though the same ban threatened them. He could well say, at this time: "Take they then our life, goods, fame, child and wife; when their worst is done, they yet have nothing won."

Sliden associates it with no special event; he simply remarks that, after the Diet of Augsburg, it was recommended for insertion into many hymn books. Chytraeus reports, in the "*Chronicon Saxoniae*," simply the fact of its publication, but was of the opinion that it appeared during the Diet of Augsburg. Pauli who, from a scientific standpoint, was the most noted witness, and Seidel mention 1521 as the year of its origin. Saxe claims 1524. He seems to follow Latin sources. Latin beginnings often serve as titles to Luther's hymns, and thus it is probable that Saxe translated this Latin beginning of the Psalm through the first line of his hymn. At all events, he says distinctly that he means a Psalm and not a Psalm-hymn.

"The melody," which is undoubtedly Luther's composition, says the noted authority on Church Music, Winterfeld, "is a work of the noblest inspiration, the boldest and most reliant assurance which is also the temper of the hymn with whose lines it is so intertwined that the one could not have originated without the other." This would seem to argue for 1529 as the probable date of the hymn; but Buchwald and his co-laborers on Luther's Works have discovered that both the hymn and its majestic melody appeared in a Wittenberg hymn-book, published in 1528, and conclude that they were written during November of 1527.

It is evident that no one can set its date with a mathematical precision; but it is enough to know and feel the powerful worth of both the hymn and its tune. From the beginning, it has been the subject of special study, by musical authorities, and, by them, wrought into many noble compositions. Seth Calvisius, 1600, holds this melody pre-eminent among a number of pleasing airs, based on the 46th Psalm: "It is the work and directorship of the Holy Ghost." Sebastian Bach developed it into a beautiful cantata, in about 1717; the Jewish composer, Meyerbeer, wove it into his masterpiece, "The Huguenots"; Mendelssohn gave it expression in his "Reformation Symphony"; Raff and Nicolai in overtures; and Wagner in his "Kaisermarsch."

Stanza 1 presents to the man of faith his mighty fortress, and his assailant, God and Satan, the might of heaven for the Church, and the

cunning assault made upon her. The "Need" is suggested by such facts as that Luther and his adherents had been placed under the ban, 50,000 persons were executed in the Netherlands, the Emperor signed an agreement with the Pope to force the Lutherans into subjection, and the Elector, John, was threatened by the Emperor that, if he would not desist from Lutheran teachings, he would spare neither life nor limb, wife nor child. "Old bitter foe" suggests a parallel in Rev. 12 : 9. "Deep guile and great might" reflects Psalm 2 : 2. Stanza 2 shows we are nothing, but our confederate is all-in-all; he is Jesus Christ, our confidence, the Mighty God. In a letter to the princes, Luther says, "No sword can or shall give counsel or help in this matter; God must do all, without human aid." "Of Sabaoth Lord" finds expression in Phil. 2 : 10, 11. Stanza 3 says there is no need of fear, the prince of this world is judged, and vanquished, by the slightest word. "He's judged" has a reference in St. John 16 : 7-11 and "One little word" in St. Matt. 4 : 10, 11. Stanza 4 offers reasons for great courage. That which abides is superior to that which is destined to perish; the Lord and his kingdom remain forever. "Good gifts" are the gracious call of the Word, its enlightenment, faith, quickening and renewing strength, divine consolations, encouragement and help.

IN the Diet of Spires, 1529, the Emperor, through his messengers, charged the Evangelical party with deceit, and commanded them to return to the Roman fold. Five princes and fourteen imperial states entered a formal protest in which they insisted that the Imperial Recess, unanimously agreed upon, at the first Diet of Spires in 1526, could be altered only by unanimous consent of the states; and, they declared, "That even apart from that, in matters relating to the honor of God and the salvation of souls, every man must stand alone before his God, and give account of himself." Ferdinand, the Emperor's brother and representative, refused to grant their right of opposition and threatened to punish the Evangelical party. They, however, concluded a secret agreement which became the strong bond of the Evangelical Alliance. Melancthon left the Diet thoroughly disheartened, but Luther made light of its unfavorable conclusions and encouraged his friends to join him in singing:

The old bitter foe
Means us deadly woe;
Deep guile and great might
Are his dread arms in fight:
On earth is not his equal.



LUTHER AS PREACHER.

Designed by Gustav Koenig.

With might of ours can naught be done,

* * *

But for us fights the Valiant One

* * *

Jesus Christ it is.

The might and majesty of both hymn and tune gave daily force and courage to the Evangelical Party which, by persistent efforts, won their great cause.

IN May, 1530, the Elector, John Frederick of Saxony, went to Augsburg to attend the Diet. Fearing harm might come to Luther, he sent him, in company with Dietrich of Nuremberg, to the fortress of Coburg where he remained for five months. He related to Dr. Selnecker that, during the days of the Diet, Luther sang the 46th Psalm daily.

THE Emperor involved the Evangelical States in war, in 1547, and took the Elector, John Frederick, their leader, captive. Other princes were placed under the ban of the Diet. The aged Prince of Anhalt, Wolfgang, being banished and his estate handed over to a favored Spaniard, mounted his horse and rode through the streets of Bernburg singing:

Take they then our life,
Goods, fame, child, and wife,
When their worst is done,
They yet have nothing won.
The Kingdom ours remaineth.

He secreted himself in a grist-mill, at Koerau, until after the peace of Passau, 1552, when he again assumed his estate.

DURING the siege of Wittenberg, by the Spaniards, professors of the university, Melanchthon, Jonas, Kruziger, and others, were forced to flee. While they were entering Weimar, they heard a little girl sing "Though devils all the world should fill." These words comforted them not a little. Melanchthon said to the little maid, "Sing on, my little daughter, sing! thou knowest not what prominent men thou art comforting."

DURING 1548 the Elector, John Frederick, was a prisoner in Augsburg. Lutheran preachers came to him with the report that they had not only been deposed from office but also banished from the country. Turn-

ing round, and gazing through the window, the Elector, with tear-stained eyes, asked, "Did the Emperor forbid you the whole Roman empire?" They answered, "Yes." He asked, "Does the Emperor also forbid you heaven?" They answered, "No." "Ah, then there is no fear," said he, "The Kingdom ours remaineth. The Lord will find a kingdom where you may preach his Word." He handed them a small contribution, from his bag, for their journey, saying, "Although I too am a poor captive God will give me something again."

THE pious hero, Gustavus Adolphus, grasped the trusty Shield and Weapon of Luther's hymn when, on Sept. 7, 1631, he resisted the hosts of Tilly at Leipzig. On the morning of the day of battle he led his army in singing "Ein feste Burg." With the exclamation, "God is with us," he urged his men forward. During a bloody carnage, which lasted for hours, Tilly fell, and his hosts beat a hasty retreat. Gustavus Adolphus kneeled upon the ground, among his wounded and dying soldiers, and thanked the God of Hosts for his victory, saying, "He holds the field forever." Fourteen months later, Nov. 6, 1632, he appeared again in the neighborhood of Leipzig, at Luetzen, to give battle to the imperial forces under Wallenstein. Here he was destined to win with a martyr's prize. He drew up his men in battle array and again led them in singing "Ein feste Burg." While the two armies stood motionless, facing each other, he knelt before them in prayer, after which he began his own hymn, "Fear not, O little flock, the foe." Amid trumpet and bugle calls, the clash came. With folded hands he gazed up to heaven and cried, "Now let us commence! may God grant it! Lord Jesus help us fight to the honor of thy Holy Name!" His men held the field although he lost his life in that battle.

WHEN Tilly, in 1627, crossed the Elbe, and forced his way into Holstein, his Croats compelled the cantor, John Juengling, of Bovenau, to play upon the organ. Juengling had lived with Luther, in Wittenberg, for a long while, and was now almost 105 years old. With warmth for his preceptor he selected "Ein feste Burg." The Croats dragged him from his bench, by the hair, and murdered him, at the altar of his church.

ULTRICH GAST, a school teacher in Sommerhausen, gives an account of the plundering expedition of the Knights of Count Piccolomini, on Sept. 8, 1634. These cruel riders had scarcely departed when the news

came that the Emperor Ferdinand was leading his army in the direction of the town. Filled with terror, the inhabitants concluded to flee, some into Gaeu, beyond the Main, and others into the vicinity of Kitzingen. The marching columns passed through the south gate of the town, bearing their sick and aged upon their arms. When the line, to the right, reached the hills of Altenberg, Ulrich Gast read to his companions the 27th Psalm. They listened in profound silence and, while he read the lines "One thing have I desired of the Lord, that will I seek after; that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord and to enquire in his temple," they turned once more to look upon the gates of Zion whence they had just come. When the warden of the tower began to sing "The Word they still shall let remain" the whole company, reaching from the brow of the hill far out into the valley below, joined him and were thrilled with courage. A prominent town official, among them, said, "I never knew that singing and praying could have such a reviving influence upon the afflicted heart." Gast replied, "That is why the Lord endows men with such gifts."

IN another encounter a chief standard bearer of the Imperial host fell from his horse. A Swedish trumpeter rushed forward, grasped the ensign and fled. During the chase which ensued, he ran his horse into an angle where he could proceed no farther. On his right were rocks, and, on the left, a steep bank and a swollen stream. He paused a moment and cried, "Help me, O my God." Then he thrust his spurs into his horse which reared and plunged into the midst of the stream whence it swam, safely, to yonder shore. The imperialists did not dare to follow him. He raised his trumpet and pealed in loudest tones "A mighty fortress is our God."

WHEN the war of 1870 broke out, a grand concert was given in the city of Berlin, for the benefit of the army. Three thousand auditors were in attendance. Many patriotic airs were played. Repeated requests for the "Pariser Einzugsmarsch" were passed forward. Finally some one went to the director to whisper to him the desire of the throng. The conductor nodded his assent. Instruments were tuned, the men raised themselves in their seats, and the audience awaited the first notes with breathless silence. When the baton went up, the majestic strains of "Ein feste Burg" reverberated through the spacious hall. No one dared to sing, but many eyes were bedewed with tears. All agreed that this was the appropriate *March to Paris*.

DURING the occupation of a town in Alsace the inhabitants were hiding in the mountains. The encouraging appeals of their pastor could not induce them to return. Finally, at the request of the colonel of the invading army, the regimental band played "Ein feste Burg," "Was Gott thut das ist wohlgethan," and "Jesus meine Zuversicht." These mighty choral strains dissipated the fears of the multitude who said, "People who can play and sing such hymns can do us no harm. These men are flesh of our flesh." They then returned to their homes with joy and thanksgiving.

THE missionary, Christaller, labored in western Africa for many years. A native interpreter accompanied him in his daily journeys. During his expeditions, which had to be made on foot, he sang many hymns. After finishing "Ein feste Burg" the native inquired concerning the author of those hardy lines. When told his name was Luther he said, "That man, Luther, must have been a powerful man, one can feel it in his hymns." Christians in western Africa adopted the hymn into their services. The Tyi Hymn Book contains it in its original form which begins thus: "Yen Nyeme ne abankese."

WHEN the Basel mission inspector, Josenhans, had finished his investigations in the mission stations in southern India, the school children of the mission sang "Ein feste Burg," as a farewell hymn. The sight of a congregation of converted heathen upon their knees and engaged in prayer and worship, he asserted, made a lasting impression upon him. Although he could not understand their language he could readily see the influence of the Spirit in their lives.

"EIN feste Burg" has been used repeatedly as a hymn of consecration of churches. On Sylvester night, 1871, a Jesuit church, in benighted Spain, in Seville, was consecrated as a Protestant house of worship. At the close of the service the congregation sang, in Spanish, "Ein feste Burg." On April 28, 1872, a colony of Germans, in Brazil, consecrated a house of worship, in Theresopolis, by singing the hymn.

WHEN Woltersdorf, a missionary among the Jews, visited Rome, he ascended to the dome of the Cathedral of St. Peter and gave expression to his strong Protestant faith by singing "Ein feste Burg." His companions caught the strain and sang with him to the end, with powerful effect.

A TEACHER in Silesia made it an annual custom, between Oct. 31st and Nov. 10th, to relate to his scholars the history of the Reformation and, on the latter date, to celebrate the occasion with special exercises. On Nov. 10, 1857, a warm autumn day, when the windows were open, the children sang "Ein feste Burg." At the end of the last stanza a rap on the door was heard. A dilapidated looking man entered and said, "I thank you for the comfort you gave me by singing that beautiful hymn. The Lord has been a mighty fortress to me for eighteen years, while I lay in prison, under a charge of murder. He helps us free from every need, I know from my experience. A rich landowner confessed on his death-bed that he, and not I, was the murderer, and so I was released." Deeply affected by the tale of this man's experience, teacher and scholars sang the hymn again. During the last stanza the man joined his happy hosts singing:

When their worst is done,
They yet have nothing won,
The Kingdom ours remaineth.

LEOPOLD FIRMIAN was appointed archbishop of Salzburg in 1727. He was haughty, hard hearted and cruel and, to court the favor of the Pope, determined, from the beginning of his reign, to force the Protestants to renounce their faith. He sent out hordes of Jesuits as "Preachers of Repentance" who preyed hard upon the people. Homes were ransacked for Lutheran writings which were burnt. Woe to him who confessed his Protestant faith. He was publicly handed over to the Devil and deprived of all rights as a Christian. In case of death his body was not accorded interment in consecrated ground. Soldiers took possession of Christian homes in which they behaved shamefully. Toward the close of 1731 the Salzburger began to migrate to Prussia. The pious King, Frederick William I, provided for them in every way possible. The citizens of Gera, in Thuringia, arose before dawn of day, when the news of their approach was brought, and went forth in companies to greet them, singing "Ein feste Burg." They opened their homes to the tired wanderers and accorded them many comforts. Services were held in the churches and, when they departed, many Luther hymns were sung to cheer them on their way.

AS in Salzburg and Hungary, so in Bohemia and Moravia, the Austrian government raved in incomprehensible blindness against her noblest subjects, the Protestant Christians. The reading of God's Word had

created a new awakening in Kunewald during 1723. Meetings were held in the home of the wheelwright, David Nitschmann. When, on a certain Sunday, his son, Melchior, extolled to them the glory of the Gospel, an officer entered and demanded all their Bibles and hymn books. They yielded all without hesitation; but while the books were being delivered they sang "Ein feste Burg." The following day twenty of the men of that congregation were imprisoned. After their release they emigrated to Germany where they found a permanent home called "Herrnhut" (in the Lord's keeping) by their friend and second organizer, Count Zinzendorf.

A MONSTER musical festival was held in Boston in 1869. Ten thousand voices, accompanied by eleven thousand instruments, sang "Ein feste Burg" in five different languages: German, English, Swedish, Norwegian and Danish.

It was sung, Sept. 15, 1882, by the assembled thousands, on the field of Luetzen, during the services held in commemoration of the jubilee of the Gustavus Adolphus Society which seeks to aid Protestant churches in Roman Catholic countries.

It was the favored hymn at Hermansburg when farewell services were held for a band of missionaries sent forth by Ludwig Harms.

During the Luther celebration, Sept. 12-14 and Nov. 10-12, 1883, it was sung in the Castle church in Wittenberg, Sept. 12th; in Eisleben at the unveiling of the Luther Memorial, Nov. 10th, it was sung in the market place; and it was in prominence in numberless celebrations throughout Germany, Great Britain and America.

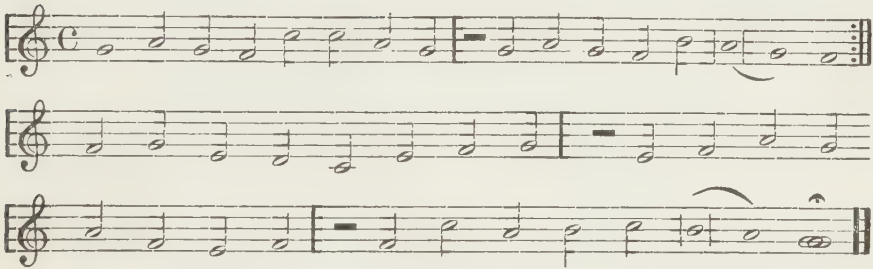
Ach Gott, vom Himmel sieh darein
Look down, O Lord, from heaven behold

Salvum me fac, Domine

PSALM 12

TRANSLATIONS { C. U. 4
 N. C. U. 9

TITLE—The Word of God, and the Church



Ach Gott! vom Himmel sieh darein,
 Und laß dich des erbarmen!
 Wie wenig sind der Heiligen dein!
 Verlassen sind wir Armen.
 Dein Wort man läßt nicht haben wahr;
 Der Glaub ist auch erloschen
 gar
 Bei allen Menschenkindern.

LOOK down, O Lord, from heaven
 And let thy pity waken! [behold,
 How few the flock within thy fold,
 Neglected and forsaken!
 Almost thou'lt seek for faith in vain,
 And those who should thy truth main-
 tain
 Thy Word from us have taken.

2. Sie lehren eitel falsche List,
 Was eigen Witz erfin-
 det;
 Ihr Herz nicht eines Sinnes ist
 In Gottes Wort gegründet;
 Der wählet dieß, der andre das,
 Sie trennen uns ohn alle Maasß
 Und gleißen schön von außen.
3. Gott wollet ausrotten alle Vahr (Vehr)
 Die falschen Schein uns lehren;
 Da zu ihr Zung stolz offenbar
 Spricht: trotz! wer wills uns wehren?
 Wir haben Recht und Macht allein,
 Was wir setzen, das gilt gemein,
 Wer ist, der uns soll meistern?

2. With frauds which they themselves
 invent
 Thy truth they have confounded;
 Their hearts are not with one consent
 On thy pure doctrine grounded;
 And, whilst they gleam with outward
 They lead thypeople to and fro, [show,
 In error's maze astounded.
3. God surely will uproot all those
 With vain deceits who store us,
 With haughty tongue who God oppose,
 And say, "Who'll stand before us?
 By right or might we will prevail;
 What we determine cannot fail,
 For who can lord it o'er us?"

4. Darum spricht Gott: ich muß auf sein,
Die Armen sind verstöret:
Ihr Seufzen dringt zu mir herein,
Ich hab ihr Klag erhöret;
Mein heilsam Wort soll auf den Plan
Getrost und frisch sie greifen an
Und sein die Kraft der Armen.
5. Das Silber, durchs Feuer siebenmal
Bewährt, wird lauter funden:
An Gottes Wort man warten soll
Desgleichen alle Stunden.
Es will durchs Kreuz bewähret
sein,
Da wird sein Kraft erkannt und Schein,
Und leucht stark in die Lande.
6. Das wollst du, Gott, bewahren rein
Vor diesem argen Geschlechte,
Und laß uns dir befohlen sein,
Daß sichs in uns nicht flechte.
Der gottlos Hauf sich umher find't,
Wo diese lose Leute sind
In deinem Volk erhaben.
4. For this, saith God, I will arise,
These wolves my flock are rending;
I've heard my people's bitter sighs
To heaven my throne ascending:
Now will I up, and set at rest
Each weary soul by fraud opprest,
The poor with might defending.
5. The silver seven times tried is pure
From all adulteration; [endure
So, through God's Word, shall men
Each trial and temptation:
Its worth gleams brighter through
the cross,
And, purified from human dross,
It shines through every nation.
6. Thy truth thou wilt preserve, O Lord,
From this vile generation;
Make us to lean upon thy Word,
With calm anticipation.
The wicked walk on every side
When, 'mid thy flock, the vile abide
In power and exaltation.

Tr. Frances E. Cox.

THIS hymn, and its companion, "Nun freut euch," greatly furthered the cause of the Reformation. Bunsen, 1833, says, it is "A cry, by the Church, for help, founded upon the Word of God, and as a protection against its contemners and corrupters." Its strong and passionate temper is easily estimated from Luther's personal experiences. It does not correspond with the translation maxims of 1524, nor is it included in the Psalter of that year. Spitta links it with 1518 or 1519 without, however, giving any proof for his opinion. Authorities agree that it antedates 1524. The Erfurt Enchiridion and the Achtliederbuch, of 1524, contain it. Buchwald and his associates, 1905, maintain that the hymn evidently was one of the first metrical compositions of a Psalm by Luther.

Spangenberg, in his "Cithara Lutheri," 1569, says it contains a cordial complaint, an earnest plea, and an assured hope, against false teachers and hypocrites who sorely afflict the Christian Church. It pictures their cunning and scorn and exhibits the pathetic condition of their hearts and lips, thoughts and words. It also describes God's strength, in most comforting and beautiful terms, and, finally, indicates how the Church's peril and defence are made known through prayer.

WHEN, in 1527, John Oldendorp, and Lampe, attempted to abolish papal ceremonials in St. Magnus, Brunswick, and great crowds attended their services, the Roman authorities requested Dr. Sprengel (Spruetze), of the Magdeburg cathedral, as Lauxman relates, to come and preach three sermons whereby he might weed out the Lutheran heresy. On the 22d Sunday after Trinity, 1527, he preached on the parable of the Unmerciful Servant (St. Matt. 18 : 23-35), and declared salvation by good works. At the close of the sermon a citizen began to sing "Ach Gott, vom Himmel" and, as the whole congregation joined in the singing, the discomfited priest suddenly left the pulpit and never again preached in Brunswick.

ON the 2d Sunday in Advent, 1529, a preacher in St. Jacob's, Luebeck, exhorted to prayers for the dead. Two boys began the hymn and, the congregation following, sang the whole of it.

A GOD-FEARING minister, Dr. Joachim Moerlin, 1553, preached the Word in clear and unmistakable terms, in Koenigsberg. Duke Albert, however, supported Dr. Andrew Osiander, the opponent of Dr. Moerlin and his Evangelical teaching. When the latter had been banished from his pulpit, four hundred men appeared before Albert and plead for the restoration of their favorite preacher, but their appeals fell on deaf ears. The crowds massed in the palace yard and sang "Ach Gott, vom Himmel," but their efforts failed. A station was found for Dr. Moerlin, in Brunswick, where the persistent and devout man preached the Word, and prayed so fervently for the aged duke that he recalled the banished doctor, 1587, and appointed him bishop of Samland. Here he continued in unhindered devotion until his death which came but four years later.

WHEN Philip Jacob Spener visited the churches, in Frankford-on-the-Main, and found them in a wasted condition, his heart sank. He, however, took hold of his task in an earnest spirit and while, on a certain occasion, he entered the church for prayer, the congregation sang this majestic hymn. The fourth stanza afforded him special pleasure and encouragement. He spent twenty years in Frankfurt. When summoned to Dresden to occupy the responsible position of Court Preacher, July, 1686, he was greatly pleased when the people of the first Saxon village he entered greeted him by singing "Ach Gott, vom Himmel." At his request, it was repeatedly sung before his door, by the children of the schools.

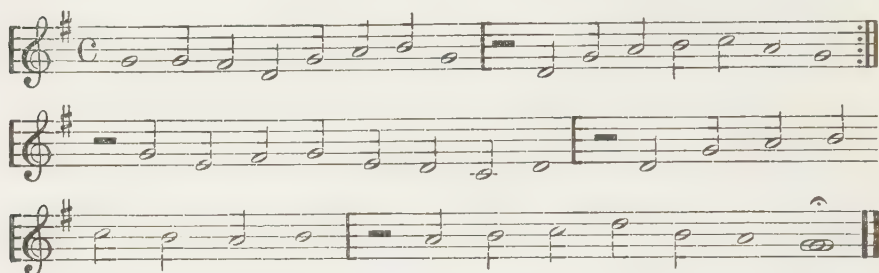
Es spricht der Unweisen Mund wohl**The mouth of fools doth God confess***Dixit insipiens in corde suo, Non est Deus*

PSALMS 14 and 53

TRANSLATIONS { C. U. 1
N. C. U. 6

TITLE—The Word of God, and the Church

John Walter's book, 1524



Es spricht der Unweisen Mund wol:
Den rechten Gott wir meinen;
Doch ist ihr Herz Unglaubens voll,
Mit That sie ihn verneinen;
Ihr Wesen ist verderbet zwar;
Vor Gott ist es ein Greuel gar;
Es thut ihr'r keiner kein Gut.

2. Gott selbst vom Himmel sah herab
Auf aller Menschen Kinden;
Zu schauen sie er sich begab,
Ob er jemand möcht finden,
Der sein'n Verstand gerichtet hätt',
Mit Ernst nach Gottes Worten thät,
Und fragt nach seinem Willen.
3. Da war niemand auf rechter Bahn,
Sie warn all ausgeschritten.
Ein jeder ging nach seinem Bahn
Und hielt verlorne Sitten.
Es thät ihr'r keiner doch kein Gut;
Wiewol gar viel betrog der Muth,
Ihr Thun sollt Gott gefallen.
4. Wie lang wollen unwissend sein,
Die solche Muth ausladen,
Und fressen dafür das Volk mein,
Und nähren sich mit sein'm Schaden?

THE mouth of fools doth God confess,
But while their lips draw nigh him
Their heart is full of wickedness,
And all their deeds deny him.
Corrupt are they, and every one
Abominable deeds hath done;
There is not one well-doer.

2. The Lord looked down from his high
On all mankind below him, [tower
To see if any owned his power,
And truly sought to know him;
Who all their understanding bent
To search his holy Word, intent
To do his will in earnest.
3. But none there was who walked with
For all aside had slidden, [God,
Delusive paths of folly trod,
And followed lusts forbidden;
Not one there was who practiced
good, [mood,
And yet they deemed, in haughty
Their deeds must surely please him.
4. How long, by folly blindly led,
Will ye oppress the needy,
And eat my people up like bread?
So fierce are ye, and greedy!

Es steht ihr Trauen nicht auf Gott;
 Sie rufen ihn nicht in der Noth,
 Sie wolln sich selbst versorgen.

In God they put no trust at all,
 Nor will on him in trouble call,
 But be their own providers.

5. Darum ist ihr Herz nimmer still,
 Und steht allzeit in Furchten,
 Gott bei den Frommen bleiben will,
 Dem sie im Glauben g'hörchen.
 Ihr aber schmäht des Armen Rath
 Und höhnet alles, was er sagt,
 Daß Gott sein Trost ist worden.

5. Therefore their heart is never still,
 A falling leaf dismays them;
 God is with him who doth his will,
 Who trusts him and obeys him;
 But ye the poor man's hope despise,
 And laugh at him, e'en when he cries,
 That God is his sure comfort.

6. Wer soll Israel dem armen,
 Zu Zion Heil erlangen?
 Gott wird sich seins Volks erbarmen,
 Und lösen die Gefangnen.
 Das wird er thun durch seinen Sohn,
 Davon wird Jacob Bonne han,
 Und Israel sich freuen.

6. Who shall to Israel's outcast race
 From Zion bring salvation?
 God will himself at length show grace,
 And loose the captive nation;
 That will he do by Christ their King;
 Let Jacob then be glad and sing,
 And Israel be joyful.

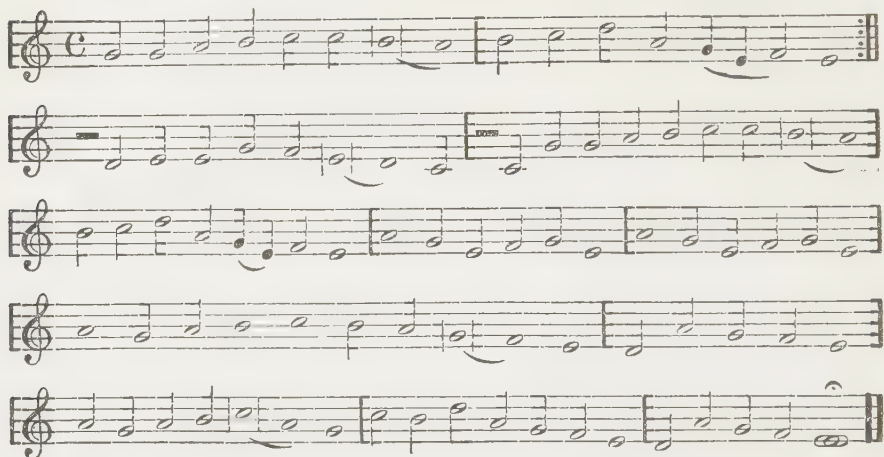
THIS, also, is one of the earliest of Luther's hymns, and belongs to a period antedating 1524. It was written expressly for public worship. Through a number of parallel passages Spitta associates it with the "Operationis in Psalmos," 1518. Some authorities designate it as one of the sample poems Luther submitted to Spalatin. His phraseology is somewhat heavy, and the poetic worth of the hymn is not in all respects equal to many of his later productions. It appeared in the "Etlich geistlich Lieder" and the Erfurt Enchiridion of 1524. In the Halberstadt Hymn Book a seventh stanza was added which summarized the prayer of the hymn.

Stanza 1 shows that the works of depraved men deny their confessions of God; 2 God looks upon man and inquires into the condition and understanding of his heart; 3 all men walked in their own and sinful ways; 4 inquires to what extent men, in need, refuse to call upon God, and how far they will follow paths hurtful to them; 5 shows reasons for human disquietude, and promises the divine presence with the obedient; and 6 teaches that, through the Son, divine mercy follows spiritual Israel, and brings rejoicing to Jacob.

Mitten wir im Leben sind**Though in midst of life we be***Media vita in morte sumus*TRANSLATIONS { C. U. 5
N. C. U. 7

TITLE—Hymn for the dying, and for burials

John Walter's book, 1524



Mitten wir im Leben sind
 Mit dem Tod umfängen.
 Wen such'n wir, der Hülfe thut,
 Daß wir Gnad erlangen?
 Das bist du, Herr, alleine.
 Uns reuet unsre Missethat,
 Die dich, Herr, erzürnet hat.
 Heiliger Herr Gott!
 Heiliger starker Gott!
 Heiliger barmherziger Heiland!
 Du ewiger Gott!
 Daß uns nicht versinken
 In des bittern Todes Noth.
 Kyrieleison.

2. Mitten in dem Tod anseht
 Uns der Hölle Rachen.
 Wer will uns aus solcher Noth
 Frei und ledig machen?
 Das thust du, Herr, alleine.
 Es jammert dein'r Barmherzigkeit
 Unsre Sünd und großes Leid.

THOUGH in midst of life we be,
 Snares of death surround us;
 Where shall we for succor flee,
 Lest our foes confound us?
 To thee alone, our Saviour.
 We mourn our grievous sin which hath
 Stirr'd the fire of thy fierce wrath.
 Holy and gracious God!
 Holy and mighty God!
 Holy and all-merciful Saviour!
 Thou eternal God!
 Save us, Lord, from sinking
 In the deep and bitter flood.
 Kyri' eleison.

2. Whilst in the midst of death we be,
 Hell's grim jaws o'ertake us;
 Who from such distress will free,
 Who secure will make us?
 Thou only, Lord, canst do it!
 It moves thy tender heart to see
 Our great sin and misery.

Heiliger Herr Gott !
 Heiliger starker Gott !
 Heiliger barmherziger Heiland !
 Du ewiger Gott !
 Laß uns nicht verzagen
 Vor der tiefen Höllenglut.
 Kyrieleison.

3. Mitten in der Hölle Angst
 Unsre Sünd' uns treiben.
 Wo soll'n wir denn fliehen hin,
 Da wir mögen bleiben ?
 Zu dir, Herr Christ, alleine.
 Vergossen ist dein theures Blut,
 Das gnug für die Sünde thut.
 Heiliger Herr Gott !
 Heiliger starker Gott !
 Heiliger barmherziger Heiland !
 Du ewiger Gott !
 Laß uns nicht entfallen
 Von des rechten Glaubens Trost.
 Kyrieleison.

Holy and gracious God !
 Holy and mighty God !
 Holy and all-merciful Saviour !
 Thou eternal God !
 Let not hell dismay us
 With its deep and burning flood.
 Kyri' eleison.

3. Into hell's fierce agony
 Sin doth headlong drive us:
 Where shall we for succor flee,
 Who, O, who will hide us?
 Thou only, blessed Saviour.
 Thy precious blood was shed to win
 Peace and pardon for our sin.
 Holy and gracious God !
 Holy and mighty God !
 Holy and all-merciful Saviour !
 Let us not, we pray,
 From the true faith's comfort
 Fall in our last need away.
 Kyri' eleison.

THE Benedictine Cloister of St. Gall is noted for its five eminent monks by the name of Notker: Notker Balbulus (stammerer) was the oldest, and died in A. D. 912; his pupil, Notker Physicus, was a noted physician, and gifted in music; the latter's nephew, Notker the Abbot, acquired recognition as an educator; Notker, the Provost, became bishop of Luettich in 972; and Notker Labeno, or Notker the German, developed the school of the cloister to its highest efficiency. He translated Psalms, and other portions of the Scriptures, into German, and died in 1022.

Fischer's *Lexicon*, Julian's *Dictionary*, and other authorities, ascribe the hymn "Mitten wir im Leben sind," to the "Antiphona de morte," written by the elder Notker. An account in Hiller's book, Stuttgart, 1691, says that in A. D. 446, before the siege of the Saracens and Turks, 8th century, a terrible earthquake rocked Constantinople and shattered the city walls and threw down 27 towers. Periodic tremors were felt for six months. This was supposed to have been the occasion of the hymn. According to another tradition the Antiphone was written by Notker after watching some workmen build a bridge across the Martinstobel, a gorge of the Goldbach on its course from St. Gall to the lake of Constance. The present wooden structure, 96 ft. high, was erected in 1468. The *Chronicle* of J. Meitzler, written in 1613, contains the earliest tradition extant, of the hymn, but fails to prove the legend or the ascription. The

Antiphone is given in only three of the St. Gall manuscripts: No. 388 of the 14th century; No. 418 of 1431; and No. 546 of 1507 (1505?), and none of these name Notker as the author.

Rambach says that, by the middle of the 13th century, the hymn had come into general use as a hymn of prayer and supplication, in times of trouble, was sung, regularly, at Compline, on the eve of Laetare Sunday, and was used by the people as an incantation. Baessler adds that it was sung as a battle-hymn by the priests, who accompanied the hosts, before and during engagements; and that, on account of the magic properties ascribed to it, its use was forbidden, except by permission of the bishop, at a synod held at Cologne in 1316 (1310?). The refrain "Sancte Deus," based on Isaiah 6 : 3, is said to date from the 5th century. It is based on the Trisagion, an invocation, introduced into the Greek service books of about A. D. 446.

The antiphone, *De Morte*, ran thus:

Media vita in morte sumus:
quem quaerimus adiutorem, nisi te, Domine
qui pro peccatis nostris juste irasceris,
sancte deus, sancte fortis, sancte et misericors salvator,
amarae morti ne trados nos.

In the midst of life we are in death:
What helper seek we, if not Thee, Lord,
Who, on account of our sins, art rightly enraged,
Holy God, holy and mighty, holy and merciful Saviour,
Deliver us not unto bitter death.

"Mitten wir im Leben sind" bears a closer relation to the Latin original than many others of Luther's poems. In his first stanza, he revived the ancient Antiphone and cast it into an Evangelical mould and added two new stanzas which develop, in detail, the fundamental thought of the Antiphone. The words, "Into hell's fierce agony sin doth headlong drive us," raise the Reformation call to repentance with trembling force. The pre-Reformation elaborations are evidently pleas for deliverance from the perils of death. Luther expressed sorrow for the sins which stirred the wrath of God, and prays for deliverance from the depths of death which follow the eternal judgment. In contrast with joy in believing, which Luther exhibits in other hymns, we have here the painful cry of a soul tormented by fear, before God. According to the sum total of the contents of the hymn, says Klippgen, it can not have appeared later than the first Erfurt Enchiridion. It is properly called "A hymn of tri-

umph over the grave, death and hell," and holds a prominent place among German hymns for the dying, and has comforted many in their last conflict.

German translations, antedating Luther's poem, appeared as early as the 15th century. One of these is given by Wackernagel, from a manuscript found in Munich. He also gives nearly the same text from the Basel Plenarium of 1514.

En mitten in des lebens zeyt
sey wir mit tod umbfangen:
Wen such wir, der uns hilffe geit,
von dem wir huld erlangen,
den dich, Herre, all ayne?
der du umb unser missetat
rechtlichen zurnen tuest.
Heyliger herre got,
heylicher starcker got,
heylicher parmhercziger hailer, ewiger got,
lass uns nit gewalden des pittern todes pot.

The hymn appeared in the Erfurt Enchiridion, and Walter's book, of 1524; the book by Joseph Klug, 1543; and the publication by Valentin Babst, 1545. Luther included it among his funeral hymns in 1542.

THE principal of the high school of Magdeburg, George Rollenhagen, lay upon his death-bed, in 1609. His pastor asked him whether he retained the Lord Jesus in his heart, and purposed to abide with him. He replied,

Where shall we for succor flee,
Who, O, who will hide us?
Thou only, blessed Saviour.

MADAM MAGDALENE of Schleinitz repeated the same lines when, during 1614, in her helpless and suffering condition she had to be carried about by her friends.

DOROTHEA, the daughter of a Swedish captain, who accompanied Gustavus Adolphus, on his expedition against the imperial forces, followed her father into Germany. She learned to love the German hymns, especially "Mitten wir im Leben sind." She said, "There is no more magnificent hymn than this. The third stanza is especially vigorous, and every word of it is important."

WHEN the French destroyed the beautiful Palatinate of the Rhine, and wrought special havoc by incendiarism and rapine in the ancient, imperial city of Speier, the dependents of a grievously punished citizen, who had been reduced to a mendicant, complained that now they were compelled to wander about in misery. But he replied in a comforting tone, "Be not afraid, my friends, we must, indeed, flee, but not into misery; we shall go to where we shall be safe and secure against misery and death. Have you not repeatedly sung with me:

Where shall we for succor flee,
Who, O, who will hide us?
Thou only, blessed Saviour.

We are not really banished, but through such an exile we reach our proper and secure place; it is Christ Jesus."

THE hymn, however, was not limited to occasions of sorrow and suffering; its telling admonitions and comforts were fully appreciated when the Hessian governor of Schlitz, Otto Hartmann, used it in daily Matins and Vespers. Hartmann died in 1657.

AFTER a long and faithful service in Brunswick, pastor John Karl Berkhan, 1782, was permitted to enter into his rest. His colleague, pastor Warnecke, sat beside his bed. The dying one asked his friend to read another of Luther's hymns. "Mitten wir im Leben sind" was selected. When he reached the lines:

Whilst in the midst of death we be,
Hell's grim jaws o'ertake us,

Berkhan interrupted him and said, "This is Luther's heroic poem"; and he bowed his head and died.

THE traveler from Stuttgard to the quiet "Cornthal" will behold, a mile away, by the side of the road, a plain monument bearing this inscription:

Though in midst of life we be,
Snares of death surround us.

It marks the spot where a venerable peasant, one of the pious fathers of this community, died during Holy Week, in 1854. At six o'clock he took

an evening stroll. A friend found him, leaning against a tree, almost exhausted by a coughing spell. He exclaimed, "Dear Saviour, help me." A passing teamster was hailed and the sufferer placed into his wagon, but before the former lifted the reins to urge on his beasts the aged wanderer had gone home to his God.

IN 1386, 1400 Swiss farmers and herders, in linen coats and with simple weapons, resisted the land-greedy duke of Austria, at Sempach. Before the attack they united in singing:

Though in midst of life we be,
Snares of death surround us.

Then they fell upon their knees and, with outstretched hands, appealed to heaven for aid. "See," cried a mocking knight, "the cow-herdsmen are pleading for mercy." "Yes," replied one of the duke's noblemen, "they are pleading for mercy, but not from us; they are appealing to God, and what this may signify we shall speedily know." The proud hosts of royalty soon learned that they who call upon God, in sincerity, do not appeal in vain. The victory of these peasants fills an indelible chapter in the history of the world.

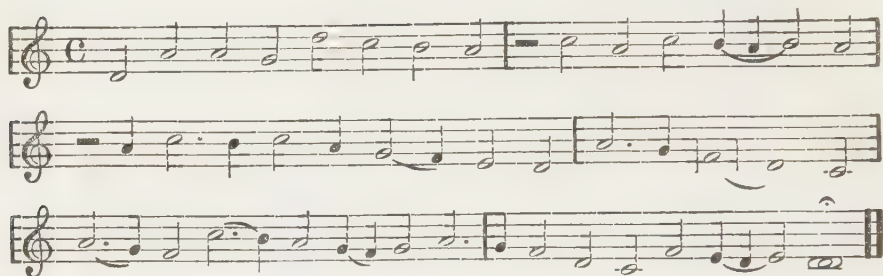
Mit Fried und Freud ich fahr dahin**In peace and joy I now depart***Nunc dimittis*

ST. LUKE 2 : 29-32

TRANSLATIONS { C. U. 1
N. C. U. 9

TITLE—Hymn for the dying and burials

John Walter's book, 1524



Mit Fried und Freud ich fahr dahin,
In Gottes Willen;
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheissen hat,
Der Tod ist mein Schlaf worden.

IN peace and joy I now depart,
At God's disposing;
For full of comfort is my heart,
Soft reposing.
So the Lord hath promis'd me,
And death is but a slumber.

2. Das macht Christus, wahr'r Gottes Sohn,
Der treue Heiland,
Den du mich, Herr, hast sehen lass'n;
Und machst bekannt,
Daß er sei das Leb'n und Heil
In Noth und auch im Sterben.

2. 'Tis Christ that wrought this work
The faithful Saviour [for me,
Whom thou hast made mine eyes to
By thy favor. [see
In him I behold my life,
My help in need and dying.

3. Den hast du allen vorgestellt
Mit großen Gnaden;
Zu seinem Reich die ganze Welt
Heißen laden
Durch dein theuer heilsam Wort
In allem Ort erschollen.

3. Him thou hast unto all set forth,
Their great salvation,
And to his kingdom called the earth—
Every nation.
By thy dear, health-giving Word,
In every land resounding.

4. Er ist das Heil und selig Licht
Für alle Heiden,
Zu 'rleuchten, die dich kennen nicht,
Und zu weiden;
Er ist dein's Volks Israel
Der Preis, Ehr, Freud und Wonne.

4. He is the Health and blessed Light
Of lands benighted,
By him are they who dwell in night
Fed and lighted.
While his Israel's hope he is,
Their joy, reward and glory.

Tr. uncertian.

THIS is a free rendering of the Song of Simeon. Bunsen calls it a noble swan-song that has comforted many princes and pious Christians in their last hours. Prince Charles, of Anhalt, comforted himself by singing it during his last illness, in 1561, and, although with trembling voice, he sang with a cheerful heart, until his last breath. The elegance and beauty of its form and diction convinces some authorities that it appeared after the hymn "Mitten wir im Leben sind." This is a strong, new creation which employs the Biblical Song of Praise, simply as its theme. It belongs to a period antedating 1524, since it could not likely have been composed at a time when Luther declares himself uninclined to make poetry. It is believed to belong to the time of the Diet of Worms. Christ claims the world as His kingdom, although the latter is not of this world; and the precious, salutary Word shall be heard in every land. It does not speak in tones of conflict, but rings like a martyr hymn. A strong spirit of faith soothes Luther at the thought of death threatening him in Worms. The joys of death become apparent through the knowledge that, for the redeemed, it is but a sleep. When, in later days, Luther gave utterance to this thought he repeatedly quoted the hymn instead of its corresponding passage of Scripture.

Stanza 1 comforts the soul, on the eve of death, with the Lord's promise that it is but a sleep; 2 points to Jesus who effected and secured eternal life for all believers; 3 proclaims the Word of salvation to all the earth; and 4 praises Jesus as Health and Light for all benighted lands.

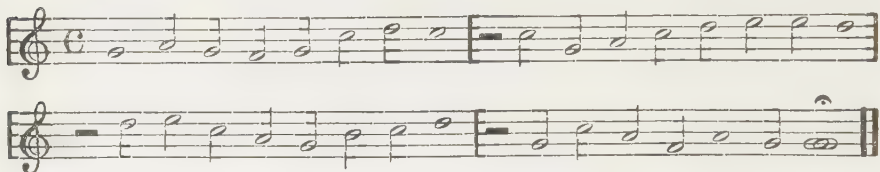
The hymn appeared in Walter's book, of 1524, which contains also the beautiful melody ascribed to Luther. Luther included it in his collection of "Christian Hymns, Latin and German, for burials," published in Wittenberg, 1542. It was published in South Germany by Speratus, 1526; in the Rostock Enchiridion, 1531; in a publication in Magdeburg, 1534; by Klug, 1543; Babst, 1545; and Spangenberg, 1545.

Komm, Gott Schoepfer, heiliger Geist
Come, God Creator, Holy Ghost
Veni, Creator Spiritus

TRANSLATIONS { C. U. 3
 { N. C. U. 5

TITLE—Hymn for Pentecost

Klug's book, 1535



Komm, Gott Schöpfer, heiliger Geist,
 Besuch das Herz der Menschen dein;
 Mit Gnaden sie füll, wie du weißt,
 Daß sie dein Geschöpf vorhin sein.

COME, God Creator, Holy Ghost,
 And visit thou these souls of men;
 Fill them with graces, as thou dost,
 Thy creatures make pure again.

2. Denn du bist der Tröster genannt,
 Des Allerhöchsten Gabe theur;
 Ein geistlich Salb an uns gewandt,
 Ein lebend Brunn, Lieb und Feur.

2. For Comforter thy name we call.
 Sweet gift of God most high above,
 A holy unction to us all
 O Fount of life, Fire of love.

3. Zünd uns ein Licht an im Verstand,
 Gib uns ins Herz der Liebe
 Brunst;
 Das schwach Fleisch in uns, dir bekannt,
 Erhalt fest dein Kraft und Gunst.

3. Our minds illumine and refresh,
 Deep in our hearts let love burn
 bright; [flesh;
 Thou know'st the weakness of our
 And strengthen us with thy might.

4. Du bist mit Gaben siebenfalt
 Der Fing'r an Gottes rechter
 Hand;
 Des Vaters Wort gibst du gar bald
 Mit Zungen in alle Land.

4. Thou with thy wondrous sevenfold
 gifts
 The finger art of God's right hand;
 The Father's Word thou sendest swift
 On tongues of fire to each land.

5. Des Feindes List treib von uns fern,
 Den Fried schaff bei uns deine Gnad;
 Daß wir dein'm Reiten folgen gern,
 Und meiden der Seelen Schad.

5. Drive far from us our wily foe;
 Grant us thy blessed peace within,
 That in thy footsteps we may go,
 And shun the dark ways of sin.

6. Lehr uns den Vater kennen wohl,
 Dazu Jesum Christ, seinen Sohn;
 Daß wir des Glaubens werden voll,
 Dich, beider Geist, zu verstehn.

6. Teach us the Father well to know,
 Likewise his only Son, our Lord,
 Thyself to us believing show,
 Spirit of both, aye adored.

7. Gott Vater sei Lob und dem Sohn,
 Der von den Todten auferstund;
 Dem Tröster sei dasselb gethan,
 In Ewigkeit, alle Stund.

7. Praise to the Father, and the Son
 Who from the dead is risen again;
 Praise to the Comforter be done
 Both now and ever. Amen.

Tr. uncertain.

THE original text of this hymn has been determined upon a collection of manuscripts, all of which are assigned to the eleventh century: three are now in the British Museum; one in Corpus Christi College, Cambridge; one in the Bodleian; one in Durham; and one in the Vatican in Rome. The text, as found in these manuscripts, follows:

- | | |
|---|---|
| 1. Veni Creator Spiritus,
Mentes tuorum visita,
Imple superna gratia
Quae Tu creasti pectora. | 4. Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti. |
| 2. Qui Paraclitus diceris,
Donum Dei astissimi,
Fons vivus, ignis, charitas,
Et spiritalis unctio. | 5. Hostem repellas longius,
Pacemque dones protinus,
Doctore sic Te praevio
Vitemus omne noxium. |
| 3. Tu septiformis munere,
Dextrae Dei Tu digitus,
Tu rite promisso Patris,
Sermone ditas guttura. | 6. Per Te sciamus, da, Patrem,
Noscamus atque Filium,
Te utriusque Spiritum
Credamus omni tempore. |

Some manuscripts append a doxology, the most usual form being:

Sit laus Patri cum Filio,
Sancto simul Paraclito,
Nobisque mittat Filius
Charisma Sancti Spiritus.

In other manuscripts a stanza appears between the 5th and 6th, as follows:

Da gaudiorum praemia,
Da gratiarum munere,
Dissolve litis vincula,
Astringe pacis foedere.

This is contained in the manuscripts in the Bodleian and in some of the pre-Reformation breviary, *e. g.*, the Basel Breviary of 1493; but the earlier manuscripts do not contain it. Another stanza had been inserted, after the 6th, as is shown in the Durham Hymnal, but this belongs to the hymn, "Beata nobis gaudia."

Excepting the "Te Deum," this hymn rooted deeper into the Occidental Church than any other, although its authorship can not be definitely determined. It has been ascribed to Charlemagne, St. Ambrose, Gregory the Great and Rhabanus Maurus.

Ekkehard V., monk of St. Gall, in his "Vita Sancti Notkeri," written about 1220, says, "It is told of the blessed man (Notker) that, one day, while he walked through the dormitory, he listened to the motion of a mill, near by. The wheel revolved slowly, on account of scarcity of water, and, groaning, produced sounds almost akin to words. Hearing this, the pious man straightway felt the impulse of the Spirit and wrote that most beautiful hymn in which he gave utterance to the sweet melody infused into his soul by the Spirit. Thus came the sequence on the Holy Spirit, 'Sancti Spiritus adsit nobis gratia.' When he had finished the hymn he sent it as a gift to the Emperor, Charles the Great, who, it is believed, stayed in Aachen at that time. The godly Emperor, however, through the same messenger, sent to Notker a hymn in which the same Spirit spoke. It was the hymn, 'Veni, Creator Spiritus.'"

But, let it be remembered that Charlemagne died in 814 and Notker was born some 26 years later, or about 840. The Charles, to whom the tradition referred, may have been Charles the Fat who paid special attention to Notker during his visit to St. Gall, in 883, during which time the interchange of courtesies, between the two men, may have taken place. It is not likely that Charles the Fat composed the hymn. Some one, connected with the court of the Emperor of Germany, during the close of the 9th century, may have been the author.

Since St. Ambrose is the author of most of the important Latin hymns, Gavanti ascribed it to him. The "Brevirium Christianum" of Leipzig, 1575, and some of the earlier editions of his works, *e. g.*, Paris, 1614, contain it. The Benedictine editors of his works, however, do not claim it for him, nor are there any evidences in the hymn that might prove his authorship. None of the ancient writers ascribe it to him.

Certain lines, worthy of consideration, readily attribute it to Gregory the Great. It harmonizes with his other works, first, in its thought and temper; secondly, in its metre and rhythm; and thirdly, in its indications of a knowledge of the Greek language. Plausible as the argument for his authorship may be, it must be remembered that if so prominent a person as Gregory, in the 6th century, had written the hymn, the early writers would have noticed it; hymnals of that period, and later days, would have contained it; and such a work as "De arte metrica," by Bede (d. 735), who speaks of many early hymns, would have alluded to it.

A learned Jesuit, Christopher Brower, included the "Veni Creator" in his edition of "Poemata" by Rhabanus, Mainz, 1617, but fails to print the text in full; nor does he give any definite information regarding the manuscript which he used, which indicates that he was not at all certain

of his claim. The manuscript, alluded to, contains 29 hymns, but of these Prof. E. L. Duemmler, in his critical edition of the "*Carmina*" of Rhabanus, Berlin, 1884, saw fit to accept only two, none of which is "*Veni Creator*." If parallels between verses of the hymn and passages of prose writings of men were a criterion by which to determine its authorship it might as well have been ascribed to St. Augustine.

The inevitable conclusion to the whole consideration is that its authorship has not been fixed. The earliest specific allusion to the hymn, apart from the statement by Ekkehard, is that it was used at a synod at Rheims in 1049. The most reliable critics simply say it arose during the 9th century.

The internal worth of the hymn is our chief concern. A Mr. Benedict, in his book on *Mediæval Hymns*, 1867, says, "Except as a matter of literary history it is of little importance who the author is. The merit of the hymn lies in itself. Its comprehensiveness and brevity, its simplicity and beauty, its gentle spirit of trust and devotion, and its earnest directness of expression, mark it as the production of a great and practiced writer, and a devout Christian, studiously familiar with the Scriptures and theological truth, rather than a proud monarch and a great soldier."

During mediæval days its singing was dignified by the ringing of bells, the burning of incense, with lights, the best vestments, etc. Its use in the "*Hour Service*," on Pentecost is traced back to the 10th century. It is shown to have been used, also, at Vespers and Lauds, the latter being a service held between the Matins and the Prime, or Chief Service of the day. In two Mozarabic service-books of the 11th century, now in the British Museum, viz., a Breviary and an Antiphonary, it is assigned to Lauds. It is also ordered for use at Lauds, as well as Vespers, in a German Breviary, about 1100, now in the British Museum; but otherwise its use at Lauds seems to be quite exceptional. During the 11th century it was employed as an Ordination Hymn. It was used also at the consecration of a priest, the laying of foundation stones of churches, consecration of churches, and on other special occasions.

This model of Latin poetry was translated into German before Luther's time, by the monk, John of Salzburg, toward the close of the 14th century, and by other scholars; and, since Luther, it has appeared in many English translations. He transposed the third and fourth stanzas, and, in his translation, adhered most faithfully to the Latin original.

His hymn appeared in the Erfurt Enchiridion, and Walter's book, of 1524. It was published by Speratus, 1526; in the Rostock hymnal, of 1531; and by Klug, 1535. Luther's rendering of it was admitted into the Romanist collection of John Leisenritt, 1567.

Stanza 1 pleads that God, Creator, who moved upon the face of the deep, when all was made, might come to bestow the gifts of his grace in re-creating fallen man, by water and the Word; 2 includes the Comforter (St. John 15 : 26), the Holy Ghost, in the prayer, and asks for gifts (St. Luke 11 : 13), and holy unction (1 John 2 : 20), from the Fount of Life (St. John 7 : 38, 4 : 14), and the Fire of Love (St. Luke 3 : 16); 3 assures us that God knows our weakness (Ps. 103 : 14) and confidently pleads for the light of understanding and the warmth of love; 4 is in the Latin original text the 3d stanza, and first describes the Holy Ghost and then prays to him. It solicits the sevenfold gifts (Is. 11 : 2) which he grants unto his own (1 Cor. 12 : 4, 7) and with which he is the finger of strength and might (St. Luke, 11 : 20, Deut. 9 : 10), and it announces the spreading of the Father's Word, on tongues of fire, in every land (Acts 2 : 8); 5 and 6 repeat petitions for knowledge, confidence and peace; and 7 is a doxology.

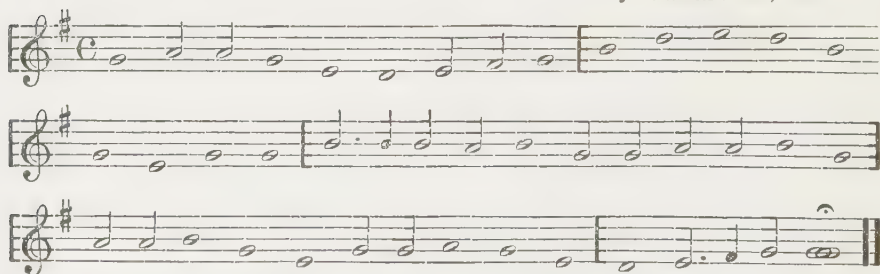
Nun bitten wir den heiligen Geist

Now pray we all God, the Comforter

TRANSLATIONS { C. U. 1
N. C. U. 10

TITLE—Hymn for Pentecost

John Walter's book, 1524



Nun bitten wir den heiligen Geist
Um den rechten Glauben allermeist,
Daß er uns behüte an unserm
Ende,
Wenn wir heimfah'n aus diesem Elende.
Kyrieleison.

NOW pray we all God, the Comforter,
Into every heart true faith to pour
And that he defend us, Till death
here end us, [of sorrow.
When for heaven we leave this world
Have mercy, Lord.

2. Du werthes Licht, gib uns deinen Schein;
Beyr uns Jesum Christ kennen allein;
Daß wir an ihm bleiben, dem treuen
Heiland,
Der uns bracht hat zum rechten Vaterland.
Kyrieleison.

2. Shine into us, O most holy Light,
That we Jesus Christ may know aright;
Stayed on him forever, Our only
Saviour, [brought us.
Who to our true home again hath
Have mercy, Lord.

- | | |
|--|--|
| <p>3. Du süße Lieb', schenk uns deine Günst;
 Daß uns empfinden der Liebe
 Brunst;
 Daß wir uns von Herzen einander lieben;
 Und im Frieden auf einem Sinn bleiben.
 Kyrieleison.</p> | <p>3. Spirit of love, now our spirits bless;
 Them with thy own heavenly fire
 possess; [lighting,
 That in heart uniting, In peace de-
 We may henceforth all be one in spirit,
 Have mercy, Lord.</p> |
| <p>4. Du höchster Tröster in aller Noth,
 Hilf, daß wir nicht fürchten Schand noch
 Tod;
 Daß in uns die Sinnen nicht ber-
 zagen,
 Wenn der Feind wird das Leben verflagen.
 Kyrieleison.</p> | <p>4. Our highest comfort in all distress!
 O let naught with fear our hearts
 oppress;
 Give us strength unfailing O'er fear
 prevailing, [whelm us.
 When th'accusing foe would over-
 Have mercy, Lord.</p> |

Tr. A. Russell.

THIS Pentecostal Hymn was written some time during the 12th century. A Franciscan monk of Regensburg, Berthold (d. 1272), who was probably the most famous preacher in Southern Germany, during the latter half of the 13th century, introduced it to the people through his sermons and services. His manuscript sermon is now in the library in Heidelberg. Another version of it, also of five lines, is found in the "Psalter Ecclesiasticus," in Mainz, 1550. It is one of very few examples of popular vernacular hymns used in the Church during pre-Reformation times. When the churches grew too small to accommodate the thousands, who came to hear "Brother Berthold," pulpits were constructed for him, in the branches of trees, from which he preached and exhorted the people to sing. On a certain occasion he said, "Nun bitten wir den heiligen Geist" is indeed a valuable hymn, wherefore it should please you the more to sing it, and that attentively and with devout spirits, unto God. This hymn is a good and profitable invention, and he was a wise man who wrote it." The form in which Berthold presented it to the people is as follows:

Nu biten wir den heiligen geist
 umb den rechten glouben allermeist,
 Daz er uns behueete an unserem ende,
 so wir heim suln varn uz disem ellende.
 Kyrieleis.

According to Koch, it was sung by the people, at Whitsuntide, "during the ceremony in which a wooden dove was lowered, by a cord, from the roof of the chancel, or a live pigeon was let fly down."

Luther accepted this stanza from the sacred popular song which, in his "Formula Missae," 1523, he pronounced elegant and beautiful, and

added three stanzas. He intended it to be used as a post-communion hymn.

It is a prayer to the Holy Ghost for his coming and for the grace of light, love and comfort of God. It speaks of the Holy Spirit in contrast with the spirit of sinners; the Holy Light contrasted with darkness; the Spirit of Love as over against wrath, hatred and envy; and the Comforter contrasted with the terrors of Satan, death and hell. Stanza 1 pleads for the influence of the Spirit, in life and death; 2 asks for light and understanding; 3 implores love and its fire; and 4 a firm and immovable heart. Spangenberg says, "There must be a quiet and peaceable brotherly love, a constant sighing to God, and a new life. Where this is acquired, according to his promise, God will give the Holy Ghost with all his graces and gifts and, finally, eternal life."

The hymn has been generally appointed for Whitsuntide, but has also been used, in the Lutheran Church, as a hymn for communion, at the ordination of ministers, or, as in the Strassburg Kirchen Ampt, 1526, before the sermon.

It appeared in Walter's book, and the Wittenberg Hymn Book, 1524. In 1542, Luther included it among his Funeral Hymns. It was published by Speratus and in Rostock.

In Mecklenburg at Strassburg, and other localities, it soon became the standard hymn before the sermon. A prominent hymnologist said it was most appropriate to sing it after the Lord's Prayer, or as an invocation, in the House of God, or as a petition for the proper appreciation and understanding of the Word.

WHEN, in 1560, the persecution of Protestants broke out, in France, and many people were tortured in a most heartless manner, it was a common thing to hear the martyrs, on their way to execution, sing this hymn as their swan-song. In many places, especially in Leipzig, even criminals sang "Nun bitten wir den heiligen Geist" while paying the extreme penalty. Through this the hymn acquired the title of "The Hymn of poor Sinners."

JOHAN REINHARD SCHEER, a merchant in Schmalkald, was so animated by it that he sang the hymn, with his family, in their daily devotions. In connection with the third stanza he remarked repeatedly, "Oh that we might love one another most heartily and live in peace and unity of spirit."

THE following interesting account of the use of the hymn was given by pastor Heiberg: "Early in the 16th century, on the day preceding the festival of the Annunciation of the Virgin, about eighty fishermen were on the ice, between Copenhagen and the island of Saltholm, catching eels, when the ice gave way and broke up. They were borne along by the current, parted from each other and, finally, thirty of them were drowned. While still near each other, one of them, Hans Vensen, who had been a pupil of bishop Palladius, called out to the rest, 'Dear Brethren, let us not fall into despair because we shall lose our lives; but let us prove by our conduct, that we have been hearers of God's Word'; whereupon they sang 'Nun bitten wir den heiligen Geist' and following it, the hymn for the dying, 'Mit Fried und Freud ich fahr dahin,' (Luther's metrical version of the 'Nunc Dimittis'). When they had concluded singing, they fell upon their knees and prayed that God might grant them a happy death."

3. Du heilige Brunst, süßer Trost,
 Nun hilf uns fröhlich und getrost
 In deinem Dienst beständig bleiben;
 Die Trübsal uns nicht abtreiben.
 O Herr! durch dein' Kraft uns bereit',
 Und stärk des Fleisches Blödigkeit,
 Daß wir hier ritterlich ringen,
 Durch Tod und Leben zu dir
 bringen.

Halleluja, Halleluja.

3. Thou sacred Ardor, Comfort sweet,
 Help us to wait with ready feet
 And willing heart at Thy command,
 Nor trial fright us from Thy band.
 Lord, make us ready with Thy powers:
 Strengthen the flesh in weaker hours,
 That as good warriors we may force
 Through life and death to Thee our
 course!

Hallelujah! Hallelujah!

Tr. Catherine Winkworth, 1855, a.

THE first stanza of this hymn is a translation of an antiphone, not earlier than the 11th century, which reads:

Veni, sancte spiritus,
 reple tuorum corda fidelium
 et tui amoris in eis ignem ascende,
 Qui per diversitatem linguarum cunctarum
 gentes in unitatem fidei congregastis.
 Halleluia, Halleluia.

Come, Holy Spirit,
 fill the hearts of thy believing people,
 and kindle in them the fire of thy love.
 thou who through manifold tongues
 hast gathered the peoples of all the earth
 into unity of the faith.

Hallelujah! Hallelujah!

These lines are ascribed to King Robert, of France. A. D. 991, and are traced to a service-book of the Church in Basel, 1514. Baeumker says the Latin antiphone is still sung in many dioceses, in Germany, on Sundays, before High Mass, and cites the German, as in the "Crailsheim Schul-Ordnung," of 1480. Luther adopted the old German stanza, with changes, and added two original stanzas. While preparing the hymn for use in the Church, he remarked that the Holy Ghost inspired it, both as to its words and melody. When we contemplate the master mind of Luther, in its amplification, we may agree that the Holy Spirit filled the soul of his servant with light that aided him to improve it.

The hymn is an animated prayer for the coming of the Holy Ghost. He shall be the inhabitant of the souls of men, and shall blow, gently, over the nations. Stanza 1 shows that the Holy Ghost must be glorified among the nations as the Lord who holds them together, through the effulgence of His light; 2 the light of the Holy Ghost is seen and known,

through the Word, and is implored to teach men to seek their salvation through the knowledge of God, and to fix their hopes on Christ alone; and 3 the Holy Spirit, as a sacred flame and heavenly fire, guides men, also when they are under the cross, to a lasting service of God, and to victory.

According to Klippgen, the character of the hymn shows that it originated during the time of the Diet of Worms. It appeared in the Erfurt Enchiridion, and Walter's book, of 1524 and 1525. It was published by Klug and other authors.

Leonard Kayser, a Roman priest, was burned alive, in Passau, Aug. 16, 1527, on account of his Evangelical preaching. He implored the multitude, standing by, to assist him in his prayers for all his foes, and that he might remain steadfast in the faith, even unto death. While his enemies bound him, hand and foot, upon the funeral pile, he begged the multitude to sing: "Komm, heiliger Geist, Herre Gott." Speaking of this pious man, and his horrible death, Luther said, "O Lord God, that I might be worthy of such a confession and death. What am I? What am I doing? How ashamed I feel, when I read this account, that I have not been worthy of having suffered a similar fate long since.—Well, if it shall be so, then let it be! Thy will be done."

DURING the Peasants' war the hymn was sung by the fanatics, in the bloody battle of Frankenhausen, in 1526. Thomas Muenzer, their leader against the Landgrave, Philip of Hesse, predicted a miraculous help of God, whereupon the ignorant peasants neither retreated nor surrendered, but sang this Pentecostal hymn until fifty thousand of them were slain.

CAROLINE, daughter of Matthias Claudius, and wife of Frederick Perthes, a book-merchant in Hamburg, sent birthday greetings, Jan. 16, 1821, to her son, Matthias, a student in the university, saying, "My most earnest birthday wish and prayer for you is:

'Thou strong defence, thou holy light,
Teach me to know our God aright,
And call him Father from the heart:
The Word of Life and Truth impart,
That he may love not doctrines strange,
Nor e'er to other teachers range;
But Jesus for his Master own,
And put his trust in him alone.'

My beloved child, may God fulfil this prayer to you!"

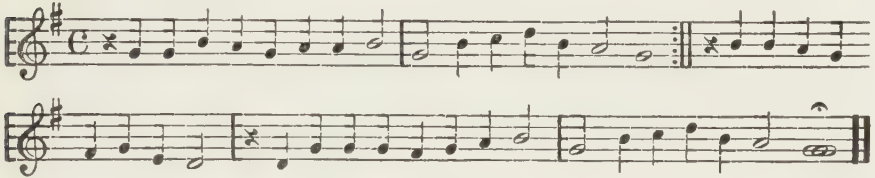
Nun freut euch, lieben Christen g'mein

Dear Christians, one and all rejoice

TRANSLATIONS { C. U. 2
N. C. U. 11

TITLE—For Reformation and Advent

Wittenberg, 1535



Nun freut euch, lieben Christen g'mein,
Und laßt uns fröhlich springen,
Daß wir getrost und all in ein
Mit Lust und Liebe singen:
Was Gott an uns gewendet hat
Und seine süße Wunderthat;
Gar theu'r hat er's erworben.

DEAR Christians, one and all rejoice,
With exultation springing,
And with united heart and voice
And holy rapture singing,
Proclaim the wonders God hath done,
How his right arm the victory won;
Right dearly it hath cost him.

2. Dem Teufel ich gefangen lag,
Im Tod war ich verloren;
Mein Sünd mich quälte Nacht und Tag,
Darin ich war geboren.
Ich fiel auch immer tiefer drein,
Es war kein Guts am Leben mein;
Die Sünd hatt' mich befeßen.

2. Fast bound in Satan's chains I lay,
Death brooded darkly o'er me;
Sin was my torment night and day,
Therein my mother bore me,
Deeper and deeper still I fell,
Life was become a living hell,
So firmly sin possessed me.

3. Mein gute Werk die galten nicht,
Es war mit ihn'n verdorben;
Der frei Will hasset Gotts Gericht,
Er war zum Gut'n erstorben.
Die Angst mich zu verzweifeln trieb
Daß nichts denn Sterben bei mir blieb,
Zur Hölle muß ich sinken.

3. My good works could avail me
naught,
For they with sin were stained;
Free-will against God's judgment
fought,
And dead to good remained.
Grief drove me to despair, and I
Had nothing left me but to die,
To hell I fast was sinking.

4. Da jammerts Gott in Ewigkeit
Mein Glend übermaßen:
Er dacht an sein Barmherzigkeit,
Er wollt mir helfen lassen.
Er wandt zu mir das Vaterherz,
Es war bei ihm fürwahr kein Scherz;
Er ließ sein Bestes kosten.

4. God saw, in his eternal grace,
My sorrow out of measure;
He thought upon his tenderness—
To save was his good pleasure.
He turned to me a Father's heart—
Not small the cost—to heal my smart
He gave his best and dearest.

5. Er sprach zu seinem lieben Sohn:
Die Zeit ist hie zu 'rbarmen;
Fahr hin, meins Herzens werthe Kron
Und sei das Heil dem Armen,
Und hilf ihm aus der Sünden Noth,
Erwürg für ihn den bittern Tod
Und laß ihn mit dir leben.
6. Der Sohn dem Vater g'horsam ward,
Er kam zu mir auf Erden,
Von einer Jungfrau rein und zart,
Er sollt mein Bruder werden.
Gar heimlich führt er sein Gewalt,
Er ging in meiner armen G'stalt;
Den Teufel wollt er fangen.
7. Er sprach zu mir: halt dich an mich
Es soll dir jetzt gelingen.
Ich geb mich selber ganz für dich,
Da will ich für dich ringen.
Denn ich bin dein und du bist mein
Und wo ich bleib, da sollst du sein,
Uns soll der Feind nicht scheiden.
8. Vergießen wird er mir mein Blut,
Dazu mein Leben rauben:
Das leid ich alles dir zu gut,
Das halt mit festem Glauben.
Den Tod verschlingt das Leben mein,
Mein Unschuld trägt die Sünde dein,
Da bist du selig worden.
9. Gen Himmel zu dem Vater mein
Fahr ich von diesem Leben;
Da will ich sein der Meister dein,
Den Geist will ich dir geben,
Der dich in Trübniß trösten soll
Und lehren mich erkennen wohl
Und in der Wahrheit leiten.
10. Was ich gethan hab und gelehrt,
Das sollst du thun und lehren,
Damit das Reich Gottes werd gemehrt
Zu Lob und seinen Ehren.
Und hüt dich vor der Menschen G'sagt,
Dabon verdirbt der edle Schatz,
Das laß ich dir zur letzte.
5. He spake to his beloved Son:
'Tis time to take compassion;
Then go, bright jewel of my crown,
And bring to man salvation;
From sin and sorrow set him free,
Slay bitter death for him, that he
May live with thee forever.
6. The Son delighted to obey,
And born of Virgin mother,
Awhile on this low earth did stay
That he might be my brother.
His mighty power he hidden bore,
A servant's form like mine he wore,
To bind the devil captive.
7. To me he spake: cling fast to me,
Thou'lt win a triumph worthy;
I wholly give myself for thee;
I strive and wrestle for thee;
For I am thine, thou mine also;
And where I am thou art. The foe
Shall never more divide us.
8. For he shall shed my precious blood,
Me of my life bereaving;
All this I suffer for thy good;
Be steadfast and believing.
My life from death the day shall win,
My righteousness shall bear thy sin,
So art thou blest forever.
9. Now to my Father I depart,
From earth to heaven ascending;
Thence heavenly wisdom to impart,
The Holy Spirit sending.
He shall in trouble comfort thee,
Teach thee to know and follow me.
And to the truth conduct thee.
10. What I have done and taught, do
To do and teach endeavor; [thou
So shall my kingdom flourish now,
And God be praised forever.
Take heed lest men with base alloy
The heavenly treasure should destroy.
This counsel I bequeath thee.

THE Erfurt Enchiridion, 1524, and Hans Hergott, Nuremberg, 1525, employ the melody, "Es ist das Heil uns kommen her."

Soon after the hymn that celebrated the first Evangelical martyrs, and glorified God for the restoration of his Word, and its declaration through many witnesses, Luther was moved to sing the praises of divine grace by which he was enabled to receive the Gospel as directly from God. He describes, in tones of great animation, how Christ freed him from anxiety caused by his efforts to rid himself of the doctrine of meritorious works. He describes the progress he made along these lines, from his entry into the monastery to the beginning of his activity in Wittenberg. In a letter, dated April, 1516, he advised Spenlein to confess Christ, maintaining that he could find peace only in Christ, and in utter despair of his own strength. The hymn closes with the thought of his sermon to his friend, Mascov of Leitzkau. This, Klippgen asserts, places the hymn somewhere between 1513 and 1516. It does not seem to possess the vigor of the hymns belonging to the days of the Diet of Worms.

The childlike fervor and clear conception of the hymn made it a model for Protestant Church-song. Luther wrote it without any special aim, regarding its use in the services of the Church, which is a characteristic common to many of his hymns. He sets forth a simple description of his experiences, telling how he sought God, and God, in compassion, found him. But, while we read the hymn, we are actually perusing the life-story of our own hearts. He represents the elements of the human, or at least that of the Christian, life in a real personal form. The earliest hymn books which adopted it, in their titles, attributed to Luther its significance and value as a hymn intended for Protestant Christianity. It is Luther's first congregational hymn, and appeared as a companion to his "Ein neues Lied."

His renowned successor in hymnology, Paul Gerhardt, greatly admired this hymn. Its joyous tone was not distasteful to him, as is shown by his own "Froelich soll mein Herze springen" and "Mein Herze geht in springen," which is the last stanza of "Ist Gott fuer mich." His remarkable hymn, "Ein Laemmlein geht und traegt die Schuld," is an exceedingly fine amplification of stanzas, four to six. When we ascribe the melody given in the "Etlich christlich Lieder," 1524, and reproduced in Endlich's Choral Book, No. 96, to Luther, we are certainly not presuming too much.

Almost every line of the ten stanzas of this hymn can be supported by quotations from the Scriptures. In the title of the "Eight Songs," in which "Nun freut euch, lieben Christen g'mein" stands first, we read:

"A Christian Hymn, by Dr. Martin Luther, touching the unspeakable grace of God, and true faith." Hymn books of later dates contain the following titles: "Of the Order of Salvation and the Work of Redemption"; "The noble achievements of the Redemption through Christ"; and "A Hymn of Thanksgiving for the great Blessing which God, in Christ, has bestowed upon us." Luther himself says, "That we may boast, as Moses doth, in his song, Ex. 15."

Stanza 1 praises God for the victory vouchsafed through his Son; 2-3 describe man in his sinful and lost estate; 4-5 God's wonderful compassion, for the fallen, and the gift of his Son, as Redeemer; 6-8 the work of redemption; 9-10 the sending of the Holy Ghost whose influence is attended with benefit.

THAT this hymn appeared in many publications and wielded an extended influence is self-evident. Tileman Hesshusius, in his preface to Johannes Magdeburg's Psalter, 1565, says, "I do not doubt that, through this one hymn of Luther, many hundreds of Christians who, formerly, could not endure the name of Luther, have been brought to the true faith; but the noble, precious words of the hymn have won their hearts, so that they are forced to embrace the truth; and therefore, in my opinion, his hymns have furthered the spread of the Gospel not a little."

WHEN, in 1557, a number of princes, assembled in Frankfort, desired Protestant services, in the church of St. Bartholomew, a large congregation assembled, but the pulpit was occupied by a Roman priest who preached his own peculiar doctrine. After listening, for a while, in silent indignation, the congregation arose and began to sing this hymn. They fairly sang the priest out of church. Its tune is known, in England, as "Luther's Hymn" and, according to tradition, Luther made memoranda of it, from the singing of a traveling artisan.

CYRIAKUS SPANGENBERG, a pupil of Luther, in his "Cithara Lutheri" relates a remarkable incident, antedating 1569. As chief marshal of Mansfeld, Spangenberg made many official trips. On a certain occasion he stopped to pass the night in a cloister. At the close of the evening meal a young scribe began to ridicule Luther's hymns, and pronounced "Nun freut euch" a Babel and a Devil's hymn. The cheerful tone of the hymn offended the super-pious priests who condemned it as an unstable and dissolute song. Spangenberg warned the impudent youth against blaspheming God, whereupon the latter exclaimed that he

wished God would punish him if his assertions were not true. Spangenberg replied, "Very well then, God is not mocked; within a year he will reveal himself in terror and will not keep silent regarding this bold blasphemy." The young man's reply was a sarcastic grin. But, within a few months, the scribe became distracted in mind. He went about screaming, and finally plunged into a well. Friends lifted the unfortunate youth from the depth of his misery, pious Christians prayed for him, and God showed him mercy by restoring him to his senses. The young man now confessed his sins and entered upon a new life. With great ardor he sang, daily, the once despised "Nun freut euch lieben Christen g'mein."

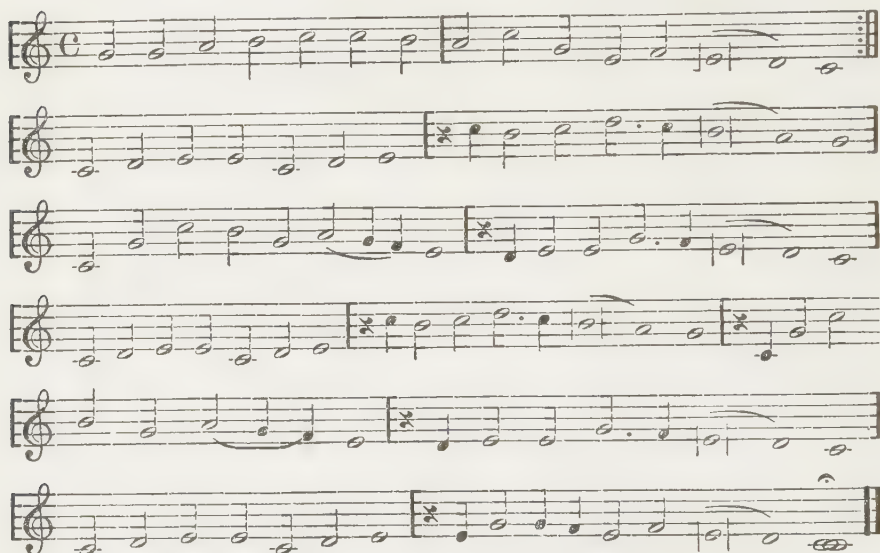
THE aged Bartholomew Rieseberg, also a student of Luther, lay upon his death-bed, in 1566. He endured many hardships, on account of the Gospel. When the plague broke out, in his parish, in Brandenburg, he attended to his pastoral duties with all fidelity. Finally, the dreaded disease overcame him also. His associates stood by his bed-side and prayed to God that His holy will might be done. They asked him how they should arrange and conduct the affairs of the church after his decease. Rieseberg replied, "Let every thing be done according to the Word of God and the teachings of our dear Luther." Then he recited the 9th and 10th stanzas of this hymn. He repeated the closing lines:

Take heed lest men with base alloy
The heavenly treasure should destroy,

and added, "This is a brief and good Church-discipline."

Gott der Vater wohn uns bei

God, the Father, with us stay

TRANSLATIONS { C. U. 3
N. C. U. 10TITLES { Trinity Hymn
For Public Worship
Ancient German Melody

Gott der Vater wohn uns bei
 Und laß uns nicht verderben,
 Mach uns aller Sünden frei
 Und hilf uns selig sterben.
 Vor dem Teufel uns bewahr,
 Halt uns bei festem Glauben,
 Und auf dich laß uns bauen,
 Aus Herzensgrund vertraun,
 Dir uns lassen ganz und gar,
 Mit allen rechten Christen
 Entfliehen Teufels List,
 Mit Waffen Gottes uns fristen.
 Amen, Amen, das sei wahr,
 So singen wir Halleluja.

2. Jesus Christus wohn uns bei, u. s. w.

3. Heilig Geist der wohn uns bei, u. s. w.

GOD, the Father, with us stay,
 Nor suffer us to perish;
 All our sins O take away,
 Us dying, cheer and cherish.
 From the power of hell defend;
 This grace to us be granted:—
 Upon thee to be planted,
 In heartfelt faith undaunted,
 Trusting thee unto the end;
 With saints of every nation,
 Escaping hell's temptation,
 Kept by the Lord's salvation.
 Amen! Amen! Answer send!
 So sing we all Hallelujah.

2. Jesus, Saviour, with us stay,
 Nor suffer us to perish;
 (Continue as in stanza 1.)3. Holy Spirit, with us stay,
 Nor suffer us to perish;
 (Continue as in stanza 1.)*Tr. uncertain.*

THROUGH his Protestant faith and life, Luther enjoyed a closer relation to God than was accorded him by the old Order of Mariolatry which served him, during the days of his Protestant ministration, merely as a starting point toward better things. Striking resemblances of expressions, of this hymn, to the warlike tones of other hymns whose origin dates from the Diet of Worms, show that it belongs to that period. Its model is probably of the 15th century, or earlier. Wackernagel quotes a form of fifteen lines to a stanza, dating from 1422 and beginning thus: "Sanctus Petrus, won uns bey." In Michael Vehe's Hymn Book of 1537 it is entitled: "A Litany of the time of processions, upon St. Mark's Day and Rogation Week (the 5th week after Easter)," and consists of five stanzas of twelve lines each, followed by a service of Invocations to the Patriarchs, Prophets, etc. Luther retained the first three stanzas, eliminated the invocations to Mary, the angels and the saints, and thus produced a hymn that speedily gained a wonderful popularity. It was a source of great strength in every distress, and furnished an invincible resistance against sin and Satan.

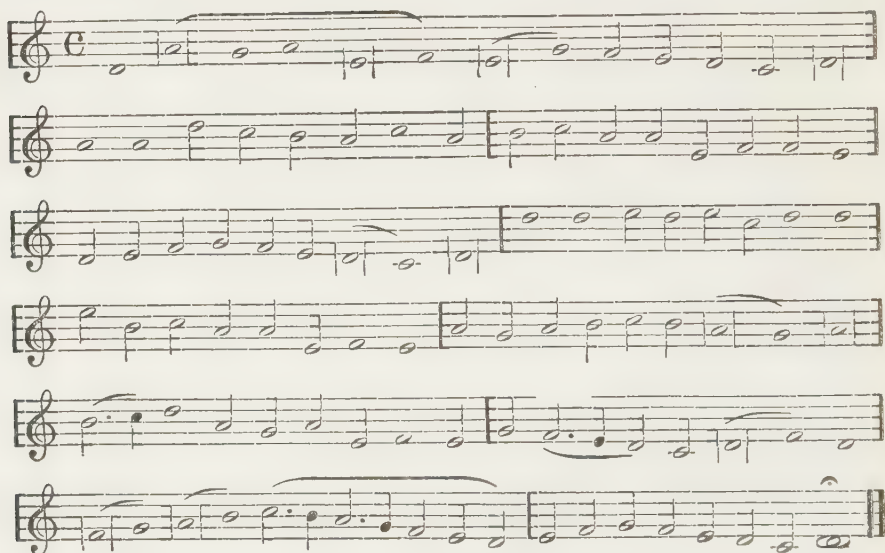
It was used, repeatedly, at weddings, with the dying, and in days of sorrow. The Elector of Brandenburg, Joachim Frederick, sang it, before his death, between Koepnick and Berlin, July 18, 1608. It appeared toward the close of 1524, according to Riederer and Wiener, or during 1525, according to Wackernagel and Winterfeld. Walter published it in 1525, and Olearius, in Wittenberg, during the same year. The melody, adapted from an ancient setting, appeared in Walter's book.

Wir glauben All an einen Gott**We all believe in one true God***Patrem omnipotentem, Factorem*

THE NICENE CREED

TRANSLATIONS { C. U. 3
N. C. U. 7

TITLE—Creed Hymn



Wir glauben all an einen Gott,
 Schöpfer Himmels und der Erden;
 Der sich zum Vater geben hat,
 Daß wir seine Kinder werden.
 Er will uns allzeit ernähren,
 Leib und Seel auch wohl bewahren,
 Allem Unfall will er wehren,
 Kein Leid soll uns widerfahren.
 Er forget für uns, Hüt't und wacht,
 Es steht alles in seiner Macht.

2. Wir glauben auch an Jesum Christ,
 Seinen Sohn und unsren Herren,
 Der ewig bei dem Vater ist,
 Gleicher Gott von Macht und Ehren.
 Von Maria der Jungfrauen
 Ist ein wahrer Mensch geboren
 Durch den heiligen Geist im Glauben
 Für uns, die wir warr verloren,
 Am Kreuz gestorben Und vom Tod
 Wieder auferstanden durch Gott.

WE all believe in one true God,
 Maker of the earth and heaven,
 The Father who to us the power
 To become his sons hath given.
 He will us at all times nourish,
 Soul and body, guard us, guide us,
 'Mid all harms will keep and cherish,
 That no ill shall ever betide us.
 He watches o'er us day and night;
 All things are governed by his might.

2. And we believe in Jesus Christ,
 Lord and Son of God confesséd,
 From everlasting days with God,
 In like power and glory blessed.
 By the Holy Ghost conceived,
 Born of Mary, virgin mother,
 That to lost men who believéd
 He should Saviour be and brother;
 Was crucified, and from the grave,
 Through God, is risén, strong to save.

3. Wir glauben an den heiligen Geist,
 Gott mit Vater und dem Sohne,
 Der aller Blöden Tröster heist,
 Und mit Gaben zieret schöne.
 Die ganz Christenheit auf Erden
 Hält in einem Sinn gar eben,
 Hier all Sünd vergeben werden.
 Das Fleisch soll auch wieder leben.
 Nach diesem Elend Sit bereit
 Uns ein Leben in Ewigkeit.

Amen.

3. We in the Holy Ghost believe,
 Who with Son and Father reigneth,
 One true God. He, the Comforter,
 Feeble souls with gifts sustaineth.
 All his saints, in every nation,
 With one heart this faith receiving,
 From all sin obtain salvation,
 From the dust of death reviving.
 These sorrows past, there waits in
 For us, the life for evermore. [store

Tr. uncertain.

THIS is the Nicene Creed designed for liturgical use. It is an amplification of an ancient poem to which Hoffman of Fallersleben refers. It is not a versification of the Credos of the Mass and is supposed by Klippen to antedate 1524.

Either the congregation sang the three stanzas, or the liturgist recited the first article of the Creed, after which the congregation sang the hymn. The Wittenberg Order of Worship, 1559, prescribes that after the Gospel is read the Priest (minister) sings: "I believe in one God"; then the Choir sings: "Almighty Father"; whereupon the Congregation sings: "We all believe, etc."

It was published in the Wittenberg Hymn Book, as also in Walter's Book, of 1524. Most of the authors, contemporary with Luther, included it in their collections. Luther included it among his Funeral Hymns, in 1542. During the Reformation period, it was usually sung after the sermon, except on funeral occasions, when it was generally sung before the sermon. It was sung at the funeral of Frederick the Wise, of Saxony, on May 9, 1525.

ON account of their Protestant faith, two brothers were condemned to the stake, in Mechlin, Belgium, in 1585. Neither smoke dared strangle, nor the flame consume them, before they had concluded the singing of this hymn.

JEROME of Prague, a trusted friend of John Huss, died at the stake, in 1416, because he refused to condemn the doctrines of his martyred friend, and insisted upon singing this and other Protestant hymns.

ACCORDING to an old Order, in Sweden, "We believe in one true God" is sung in the Chief Service, while the whole congregation stands. Not to stand and sing signifies a denial of the faith.

A RICH count, living in the German earldom of Nidda, had an only son for whom he desired to find a chaste and pious wife. The son, however, shrank from the thought of marriage, fearing he would not be able to support a wife. Some time later, a young peasant concluded to marry a poor girl. Since both belonged to the domain of the count, they were required to secure a license for the marriage. When they appeared before the count, he asked them how much money they had. The young peasant said, "I have fifteen crowns and my bride has six; this constitutes our whole possession." The count exclaimed, "How do you intend to support a wife on twenty-one crowns? I know a young man who owns more than twenty-one thousand crowns and yet he is afraid to undertake the support of a wife." The peasant replied, "That young man, evidently, has never been in church, nor sung:

He will us at all times nourish,
Soul and body, guard us, guide us."

The count turned and looked upon his son, who stood by with a remorseful countenance, and said, "In my efforts to make of you a useful man, you have cost me much money, but the best and highest good you have not learned, viz., to trust in God; in this grace a poor peasant excels you by far."

THE principal of the cathedral school in Halberstadt, Christian Gottfried Struensen, who died in 1782, fell into great want. In many respects, Struensen was a keen, resolute and God-fearing man and was not easily outwitted. But in this instance his courage failed him. While in deep depression of soul, one day, he entered the cathedral at a time when the congregation sang:

He will us at all times nourish.

This produced a powerful effect upon his soul and roused his slumbering faith so that, to his last day, by the help of God, he patiently and cheerfully met and solved all the problems that checkered his eventful career.

FORTUNATUS, a pedagogue in Niemegen, entered the office of the mayor of the city with the plea that, since his family had grown very large, he be granted an increase of salary. While the mayor hesitated, which created the suspicion in Fortunatus that he was unwilling to grant his request, his mind wandered to this sentiment: "Why do I bother the

honorable mayor with this matter? If my God grants me many children, he will also care and provide for them.

He will us at all times nourish,
Soul and body, guard us, guide us."

Without waiting for a reply he speedily, yet contentedly, left the office of the mayor, knowing and believing that God will provide. God did provide and Fortunatus was promoted.

A SILESIAN pastor relates the following incident: "In my church is a pious and faithful elder who is always punctual in his service. When we are together in the sacristy and the congregation sings 'We all believe in one true God,' and reaches the middle of the third stanza, he signifies that it is now time to go to the altar by saying, 'Dear pastor, now all Christendom is approaching.' These words impress me most profoundly, and constantly remind me of the magnitude of my holy office. With the approach of my congregation, all Christendom comes forth to meet me, also those already triumphant before the throne of the Lamb. With a sigh: Oh, that they may not come in vain, I plead: Lord, help me, be not far from me, and, through me, let them find thee."

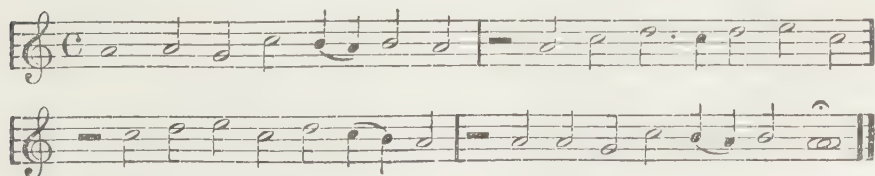
Nun komm der Heiden Heiland

Saviour of the heathen, known

Veni, redemptor, gentium

TRANSLATIONS { C. U. 2
N. C. U. 8

TITLES—Hymn for { Advent
Christmas
From the Ambrosian Original



Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Daß sich wundre alle Welt;
Gott solch Geburt ihm befehl't.

SAVIOUR of the heathen, known
As the promised virgin's Son;
Come thou wonder of the earth,
God ordained thee such a birth.

2. Nicht von Mannsblut noch vom Fleisch,
Mein von dem heiligen Geist
Ist Gotts Wort worden ein Mensch,
Und blüht ein' Frucht Weibes Fleisch.

2. Not of flesh and blood the Son,
Offspring of the Holy One,
Born of Mary ever-blest,
God in flesh is manifest.

- | | |
|---|---|
| <p>3. Der Jungfrau Leib schwanger ward,
Doch blieb Keuschheit rein bewahrt,
Leucht't hierfür manch Tugend schon;
Gott da war in seinem Thron.</p> | <p>3. Cherished is the Holy Child
By the mother undefiled;
In the virgin, full of grace,
God has made his dwelling-place.</p> |
| <p>4. Er ging aus der Kammer sein,
Dem königlichen Saal so rein;
Gott von Art und Mensch, ein Held,
Sein'n Weg er zu laufen eilt.</p> | <p>4. Lo! he comes! the Lord of all
Leaves his bright and royal hall;
God and man, with giant force,
Hastening to run his course.</p> |
| <p>5. Sein Lauf kam vom Vater her,
Und kehrt wieder zum Vater,
Führt hinunter zu der Hölle,
Und wieder zu Gottes Stuhl.</p> | <p>5. To the Father whence he came
He returns with brighter fame;
Down to hell he goes alone,
Then ascends to God's high throne.</p> |
| <p>6. Der du bist dem Vater gleich,
Führt hinaus den Sieg im Fleisch,
Daß dein' ewige Gottes-Gewalt
In uns das krank Fleisch enthält.</p> | <p>6. Thou, the Father's equal, win
Victory in the flesh o'er sin;
So shall man, though weak and frail
By the indwelling God prevail.</p> |
| <p>7. Dein' Krippe glänzt hell und klar,
Die Nacht gibt ein neu Licht dar,
Dunkel muß nicht kommen drein,
Der Glaub bleibt immer im Schein.</p> | <p>7. On thy lowly manger night
Sheds a pure unwonted light;
Darkness must not enter here,
Faith abides in sunshine clear.</p> |
| <p>8. Lob sei Gott dem Vater g'than,
Lob sei Gott sein'm ein'gen Sohn,
Lob sei Gott dem heiligen Geist,
Immer und in Ewigkeit.</p> | <p>8. Praise be to the Father done,
Praise be to the only Son,
Praises to the Spirit be,
Now and to eternity.</p> |

NEXT to the "Te Deum," this is the best of the twelve hymns ascribed to St. Ambrose, and has been freely reproduced by Luther. It is full of faith, rugged vigor, austere simplicity, and bold contrasts. It is plainly referred to, by St. Augustine, as the work of St. Ambrose (d. 397), and, at a council held in Rome, 430, it has been definitely cited as his, by Pope Celestine. Besides other early writers, Faustus, who, in 455, became bishop of Rhegium (Reiz in France), in his "Epistola ad Gratum Diaconum," credited it to Ambrose. St. Augustine testifies to the effect of the hymn, and music, introduced, into the Church at Milan, by St. Ambrose, his spiritual father: "How did I weep, O Lord! through thy hymns and canticles, touched to the quick, by the voices of thy sweet-attuned Church! The voices sank into my ears, and the truths distilled into my heart, whence the affections of my devotions overflowed; tears ran down and I rejoiced in them."

Sometimes a stanza is prefixed to the hymn as follows:

Intende qui regis Israel
Super cherubin qui sedes,
Appare Ephraem, coram excita
Potentiam tuam, et veni.

Stretch forth, who art Israel of the King,
Who sittest above the cherubim,
To prepare Ephraim, before his eyes
Stir up thy power, and come.

Celestine and Cassiodorus cite the hymn as beginning with "Veni, Redemptor Gentium"; and this stanza has not appeared, in any manuscripts, earlier than the 14th century, and has obtained no currency save in the Cistercian Breviaries. In any case, these lines are not by St. Ambrose, for they are simply the Vulgate of the 70th Psalm.

Stanzas 1-3 show that the worshipper invites the Wonderful Saviour, and picture him in the light of Haggai 2 : 7, Is. 7 : 14, John 3 : 6, John 1 : 1, Gal. 4 : 4, Matt. 1 : 20, Col. 2 : 9, and Luke 1 : 32; 4-6 the Lord descends to complete redemption and returns to his highest glory to seal his victory for fallen man, Ps. 19 : 6, John 16 : 16, Ps. 51 : 14; 7 brings the worshipper again to the manger to behold the rising Sun in the dawn of his childhood, Is. 9 : 2; and 8 is a Doxology.

The hymn appeared in the Erfurt Enchiridion, and Walter's book, of 1524. Klug, Babst, and others, published it.

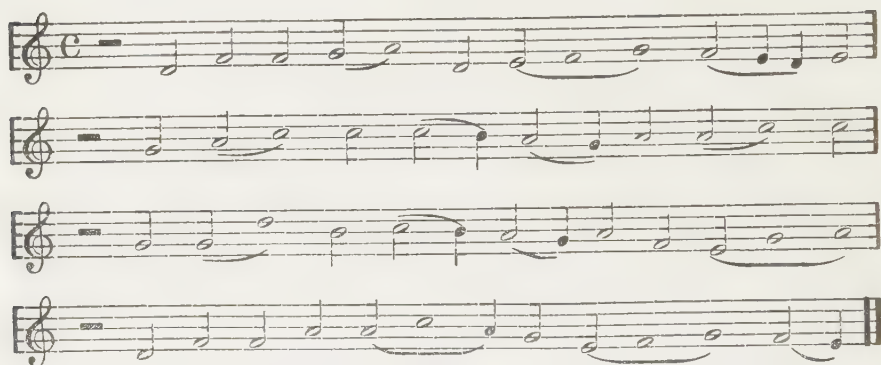
Christum wir sollen loben schon Now praise we Christ, the Holy One

A solis ortus cardine

TRANSLATIONS { C. U. 12
N. C. U. 20

TITLE—Christmas

Ancient



Christum wir sollen loben schon,
Der reinen Magd Marien Sohn,
So weit die liebe Sonne leucht't
Und an aller Welt Ende reicht.

2. Der selig Schöpfer aller Ding
Zog an ein's Knechtes Leib gering,
Daß er das Fleisch durchs Fleisch erwürb'
Und sein Geschöpf nicht als verdürb'.

3. Die göttlich Gnad vom Himmel groß
Sich in die keusche Mutter goß,
Ein Mägdlein trug ein heimlich Pfand,
Das der Natur war unbekant.

4. Das züchtig Haus des Herzens zart
War bald ein Tempel Gottes ward;
Die fein Mann rührte, noch erkannt,
Von Gottes Wort man schwanger fand.

5. Die edle Mutter hat geboren,
Den Gabriel verheiß zuvorn,
Den sanct Johann's mit Springen zeigt,
Da er noch lag im Mutterleib.

6. Er lag im Heu mit Armuth groß,
Die Krippen hart ihn nicht verdroß;
Es ward ein kleine Milch sein' Speis',
Der nie kein Vöglein hungern ließ."

NOW praise we Christ, the Holy One,
The spotless virgin Mary's Son,
Far as the blesséd sun doth shine,
E'en to the world's remote confine.

2. He, who himself all things did make,
A servant's form vouchsafed to take,
That he as man mankind might win,
And save his creatures from their sin.

3. The grace of God, th' Almighty Lord,
On the chaste mother was outpoured;
A virgin pure and undefiled
In wondrous wise conceived a child.

4. The holy maid became th' abode
And temple of the living God;
And she, who knew not man, was blest
With God's own Word made manifest.

5. The noble mother bare a Son,
For so did Gabriel's promise run,
Whom John confest and leapt with joy,
Ere yet the mother knew her boy.

6. In a rude manger, stretched on hay,
In poverty content he lay;
With milk was fed the Lord of all,
Who feeds the ravens when they call.

- | | |
|---|--|
| <p>7. Des Himmels Chör' sich freuen drob,
Und die Engel singen Gott Lob;
Den armen Hirten wird vermehd't
Der Hirt und Schöpfer aller
Welt.</p> <p>8. Lob, Ehr und Dank sei dir gesagt,
Christ, geboren von der reinen Magd,
Mit Vater und dem heiligen Geist,
Von nun an bis in Ewigkeit.</p> | <p>7. Th' angelic choir rejoice, and raise
Their voice to God in songs of praise;
To humble shepherds is proclaimed
The Shepherd who the world hath
framed.</p> <p>8. Honor to thee, O Christ, be paid,
Pure offspring of a holy maid,
With Father and with Holy Ghost,
Till time in time's abyss be lost.</p> |
|---|--|

THE opening lines of the hymn, 1-4, we may safely ascribe to Sedulius.

The following lines, 5-12, form the conclusion of the hymn for the Epiphany, "*Quicumque Christum quaeritis*," by Prudentius. The lines, 13-24, commencing with "*Fit porta Christi pervia*," are received, by the Benedictine editors of St. Ambrose, as a genuine work of that father, on authority of a treatise ascribed to St. Ildephonsus: "*De perpetua Virginitate Beatae Mariae, et de ejus Parturitione*." This is certainly old, and is most probably the work of Paschasius Radbertus (d. 851). It may be stated, however, that the portion, ascribed to St. Ambrose, coincides, in large measure, with a hymn found in the works of St. Rabanus Maurus. The authorship of the remaining lines is uncertain. Daniel says, the hymn is constructed from different compositions, and that its groundwork was a poem in which the initial letters of every fourth line, taken together, make up the alphabet.

As to its ritual use, it is the hymn at Lauds, at the Feast of the Annunciation, in the Mozarabic Breviary, Toledo, 1502, while in the edition by Ximene, 1517, "*A solis ortus cardine*" is said at Vespers, down to line 21, when the Ambrosian strophes come in with a doxology.

John of Salzburg, and Henry of Laufenbery, tried their skill at translating the hymn into German, but the results of their efforts show that they held too closely to the Latin text. Luther excelled them by far, in his work. He first imbibed the thought of the Latin hymn and then expressed its Protestant truths in smooth and easy verses.

Stanza 1 breathes praise to Christ, the Holy One; 2 tells of the humiliation of Jesus for the sake of man's redemption, John 1 : 3; 3-5 by the grace of God, the Virgin becomes his mother, Luke 1 : 35, John 1 : 1, Luke 1 : 44; 6 he who feedeth all assumes poverty, Ps. 147 : 9; 7 sets forth angel praises and announcements; and 8 is a Doxology.

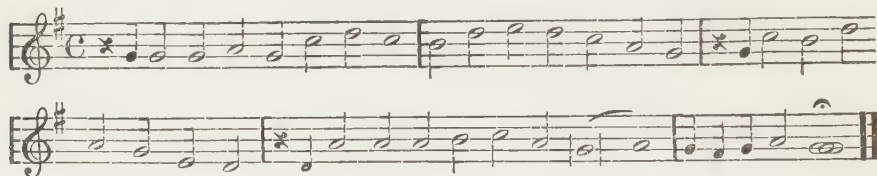
The hymn appeared in the Erfurt Enchiridion, 1524; in Olerarius, Wittenberg, 1525; Koch, 1524; and in Wiener, Winterfeld, and others.

Gelobet seist du, Jesu Christ
All praise, Lord Jesus Christ, to Thee

TRANSLATIONS { C. U. 3
 { N. C. U. 8

TITLE—Hymn for { Advent
 { Christmas
 { Epiphany

Bohemian Hymn Book, 1566



- G**elobet seist du, Jesu Christ!
 Daß du Mensch geboren bist
 Von einer Jungfrau, das ist war,
 Des freuet sich der Engel Schaar.
 Kyrieleison.
2. Des ewigen Vaters einig Kind
 Jetzt man in der Krippen findt:
 In unser armes Fleisch und Blut
 Verkleidet sich das ewige Gut.
 Kyrieleison.
3. Den aller Welt Kreis nie beschloß,
 Der liegt in Marien Schooß,
 Er ist ein Kindlein worden klein,
 Der alle Ding erhält allein.
 Kyrieleison.
4. Das ewige Licht geht da herein,
 Gibt der Welt ein'n neuen Schein;
 Es leucht' t wol mitten in der Nacht
 Und uns des Lichtes Kinder macht.
 Kyrieleison.
5. Der Sohn des Vaters, Gott von Art,
 Ein Gast in der Welt hier ward,
 Und führt uns aus dem Jammerthal;
 Er macht uns Erben in sein'm Saal.
 Kyrieleison.
6. Er ist auf Erden kommen arm,
 Daß er unser sich erbarm,
 Und in dem Himmel machet reich,
 Und seinen lieben Engeln gleich.
 Kyrieleison.

- A**LL praise, Lord Jesus Christ, to Thee,
 Who condescendest man to be!
 Of Virgin-mother born on earth,
 The angels celebrate Thy Birth.
 Kyri' Eleison.
2. Th' Eternal Father's only Son
 Accepts a manger for His throne;
 Arrayed in our poor flesh and blood,
 Now comes to us th' eternal Good.
 Kyri' Eleison.
3. He Who pervades all worlds, all space,
 A virgin's arms do now embrace!
 In infant form before us lies
 He who upholds both earth and skies!
 Kyri' Eleison.
4. The midnight brings th' eternal Light,
 A newborn glory gilds the night;
 It shines the darkness far away,
 To make us children of the day.
 Kyri' Eleison.
5. The Father's Son, true God of God,
 Now takes this world for His abode,
 And in our human life appears,
 To lift us from this vale of tears!
 Kyri' Eleison.
6. In mercy to our fallen race,
 In poverty He takes His place,
 That heavenly riches we may own,
 And dwell as angels round His Throne!
 Kyri' Eleison.

7. Das hat er alles uns gethan,
 Sein' groß Lieb zu zeigen
 an,
 Des freu sich alle Christenheit,
 Und dank ihm des in Ewigkeit.
 Kyrieleison.

7. All this for us, Thou, Lord, hast done,
 And thus Thy matchless goodness
 shown;
 For this all Christendom now sings,
 And thanks eternal to Thee brings.
 Kyri' Eleison.

This is an amplification of a German stanza discovered by Jellinghaus. All efforts to fix the origin of the hymn have failed, although it is supposed to belong to the group bearing the date of 1524. The first stanza is still in the form in which it appeared in 1370, and gave Luther the motive to translate and amplify it. Most reliable authorities claim it was the Germanizing of a Latin sequence, a musical sentence with a paraphrase of the Epistle and Gospel, in the service, by Gregory the Great, of the 5th century:

Grates nunc omnes reddamus
 domino deo
 Avi sua nativitate
 nos liberavit
 De diabolica potestate:
 huic oportet,
 Ut canamus cum angelis
 Semper gloria in excelsis.

Now we all give thanks to God, the Lord,
 With angels at his birth.
 He has freed us from satanic power:
 It is due Him, that, with angels,
 We should always sing: glory in the highest.

Some authorities ascribe the hymn to Notker Balbulus. A manuscript, dated 1370, now in the Royal library in Copenhagen, shows that, in its earliest form, in the German language, it was written, most likely, in the district of Celle, by an unknown author. Almost the only instance of popular, vernacular song, used in the services of the Church, before the Reformation, is the old German stanza:

Louet sistu ihu crist,
 dat du hute ghebaren bist
 Von eyner maghet. Dat ist war.
 Des vrow sik alde himmelsche schar.
 Kyrie Eleison.

Until the 12th century, the priests sang the short stanzas and the congregation united in singing "Kyrie Eleison"; but the frequent use of this

popular Christmas hymn gradually led to the united singing of the whole hymn, as of many others, by the congregation. In the "*Ordinarium inclitae ecclesiae Swerinensis*," Rostock, 1519, a rubric for the service for Christmas is given: "*Populus vero Canticum vulgare: Gelavet systu Jesu Christ, tribus vicibus subjunget*," (Hoffman von Fallersleben).

To this pre-Reformation stanza, Luther added six original stanzas, which contain slight reminiscences of the "*Quem terra, pontus, aethera*" by Fortunatus, and published them, each with a Kyrieleis, on broad sheets, in Wittenberg, and in the Erfurt Enchiridion, 1524. The title was: "*Ein Hymnus oder Lobgesang auff Weyhenacht*." The popular air adapted to it dates back to the 15th century.

An old hymn expounder, Schamelius, placed the following title over it: "*Benefactions of the birth of Christ, sung through manifest paradoxes*." In these contrasts the Christian heart may easily fathom the love of God. They are: The Son of God, child of man; the Great God, a little child; the Light, night; heaven, vale of tears; poor, rich; rich grace, poor race.

Stanza 1 intones praises to Christ, the Son of man; 2-3 the Christian kneels before the Holy Child, lying in a manger and on his mother's arm, and beholds God's wonderful gift; 4-6 he casts a glance into a dreary world whose shades are banished by the approaching Light, her abodes are cheered by the indwelling Life, and her poverty lifted by his exalted glory; and 7 praises the Lord for his goodness.

The hymn appeared in all of the old editions of hymn books.

ON Christmas Eve, 1703, the eighty-two-year-old father Knesebeck, an esteemed treasurer of Rostock, on the Baltic, sat by his glowing fire-side, in his cushioned chair, against whose high back rested his snow-crowned head. By his side sat his aged wife and daughter. On the table, before them, glimmered two lighted candles, between which lay the open family Bible. Although the frosty December winds whistled around their dwelling, he did not hear them, since for a decade past he had grown completely deaf. This condition drew many a sigh of sorrow and sympathy from his wife and daughter, especially during the hallowed Christmas season. But the hour had come, and, while the aged couple sat in silence, and with folded hands, their daughter read the opening verses of the second chapter of St. Luke. Having concluded the reading of the Scriptures, mother and daughter lifted up their voices and sang the customary:

Gelobet seist du, Jesu Christ.

While they intoned the second line, to their great astonishment, the aged father joined them and, with trembling voice, sang: "Dass du Mensch geboren bist." During the reading of the lines: "Fear not; for, behold, I bring you good tidings of great joy," an angel of the Lord touched him and suddenly his ears were unstopped. He could hear again. He sang, and prayed, and praised God. Their growing delight, as they continued, caused their tears to flow, while the happy trio sang:

All this he did to show his grace
To our poor and sinful race;
For this let Christendom adore
And praise his name for evermore.
Hallelujah!

IT is said that none sang this hymn more frequently than Count Nicholas von Zinzendorf, the founder of the Moravian Church, and no one has heard it sung under more touching circumstances than he. In the fall of 1738, the Count sailed across the seas, to the West Indies, in order to assist and encourage the oppressed missionaries among the colored slaves. After three months, he succeeded in freeing, from imprisonment, the almost famished envoys to the Island of St. Thomas. He was content not only to liberate them from dungeons but, for three months, he preached to free his hearers from the bonds of sin and death. His constant theme was the Gospel of life and freedom in Jesus. With strong emotions, the whole congregation joined him in reciting the words of the second article of the Creed and with profoundest gratitude, they sang Luther's hymn, "Gelobet seist du, Jesu Christ."

THE hymn is an adoration inspired by St. John 1 : 14, "And the Word was made flesh, and dwelt among us." As the majestic Word, the eternal God-Word, was made flesh, so this hymn unites the most exalted with the lowliest, in a little child. Beautiful contrasts appear in amazing harmonies. In connection with the fourth stanza, Moeller relates that on a certain occasion Luther offered up a Christmas prayer. His thoughts wandered to the manger, in which the Child Jesus lay, and he desired to say before God how the Lord Jesus has been the Light of the world, banished darkness and led us from afar to our home with the Father. While his thoughts were thus employed, the incense of his devotions bore aloft these words: "The Eternal Light enters here."

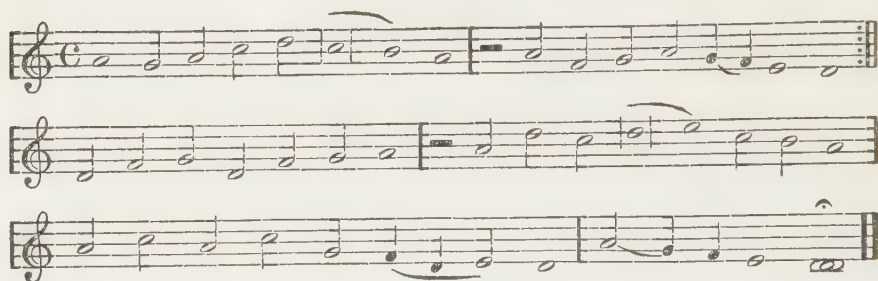
Christ lag in Todesbanden

Christ was laid in Death's strong bands

TRANSLATIONS { C. U. 7
N. C. U. 11

TITLE—Easter Hymn

Bohemian Hymn Book, 1566



Christ lag in Todesbanden,
Für unsre Sünd gegeben;
Der ist wieder erstanden,
Und hat uns bracht das Leben:
Des wir sollen fröhlich sein,
Gott loben und dankbar sein,
Und singen: Halleluja,
Halleluja!

2. Den Tod niemand zwingen kommt
Bei allen Menschenkindern;
Das macht alles unsere Sünd;
Kein Unschuld war zu finden;
Dabon kam der Tod so bald,
Und nahm über uns Gewalt,
Hielt uns in sein'm Reich g'fangen.
Halleluja!

3. Jesus Christus, Gottes Sohn,
An unser Statt ist kommen,
Und hat die Sünd abgethan.
Damit dem Tod genommen,
All sein Recht und sein' Gewalt,
Da bleibt nichts, denn Todsgestalt,
Den Stach'l hat er verloren.
Halleluja!

CHRISt was laid in Death's strong
For our transgressions given. [bands
Risen, at God's right hand he stands
And brings us life from heavén.
Therefore let us joyful be
Praising God right thankfully
With loud songs of Hallelujah!
Hallelujah!

2. None o'er Death could victory win;
O'er all mankind he reignéd.
'Twas by reason of our sin;
There was not one unstained.
Thus came Death upon us all,
Bound the captive world in thrall,
Held us 'neath his dread dominion.
Hallelujah!

3. Jesus Christ, God's only Son,
To our low state descending,
All our sins away hath done
Death's power forever ending.
Ruined all his right and claim
Left him nothing but the name,
For his sting is lost forever.
Hallelujah!

4. Es war ein wunderlich Krieg,
Da Tod und Leben ringen.
Das Leben behielt den Sieg;
Es hat den Tod verschlungen.
Die Schrift hat verkündet das;
Wie ein Tod den andern fraß;
Spott aus dem Tod ist worden.
Halleluja!
5. Hier ist das recht Osterlamm,
Davon Gott hat geboten.
Das ist an des Kreuzes Stamm
In heißer Lieb gebraten.
Des Blut zeichnet unsre Thür.
Das hält der Glaub dem Tod für.
Der Würg'r kann uns nicht rühren.
Halleluja!
6. So feiern wir dies hoch Fest
Mit herzgersfreud und Wonne,
Das uns der Herr scheinen läßt
Er ist selber die Sonne,
Der durch seiner Gnaden Glanz
Erleucht't unsre Herzen ganz;
Der Sünd'n Nacht ist vergangen.
Halleluja!
7. Wir essen und leben wohl
In rechten Osterladen;
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden.
Christus will die Koste sein,
[Speise.]
Und speisen die Seel allein.
Der Glaub will kein's andern leben.
Halleluja!
4. Strange and dreadful was the fray,
When Death and Life contended;
But 'twas Life that won the day,
And Death's dark sway was ended.
Holy Scripture plainly saith,
Death is swallowed up of Death,
Put to scorn and led in triumph.
Hallelujah!
5. This the Paschal Lamb, the Christ,
Whom God so freely gave us,
On the cross is sacrificed
In flames of love to save us.
On our door the blood-mark;—Faith
Holds it in the face of Death.
The Destroyer can not harm us.
Hallelujah!
6. Therefore let us keep the feast
With heartfelt exultation;
God to shine on us is pleased,
The Sun of our salvation.
On our hearts, with heavenly grace,
Beams the brightness of his face,
And the night of sin has vanished.
Hallelujah!
7. Eat th' unleavened bread to-day,
And drink the paschal chalice;
From God's pure Word put away
The leaven of guile and malice.
Christ alone our souls will feed;
He is meat and drink indeed.
Faith no other life desireth.
Hallelujah!

Tr. uncertain.

IN his Table-talks, Luther says, "In time one tires of all hymns, yet this hymn must be sung again, every year." Its bold and youthful imagery dates it prior to 1524, beyond a doubt. Only slight traces of the "Christ ist erstanden" are retained in Luther's hymn. Stanzas 4 and 5 are based on the sequence, "Victimæ paschali laudes," and a few expressions may have been suggested by the "Surrexit Christus hodie." These German and Latin hymns, with the Scriptural notices of the Passover Lamb, furnished Luther with materials for this beautiful poem, but their development is entirely original; and the result is a hymn second only to his unequalled "Ein feste Burg."

The hymn with which Luther was undoubtedly familiar is found in various, yet slightly different, readings, in the 12th century:

Christus ist uperstanden
von des todes banden,
Des sollen wir alle fro sein,
got will unser trost sein.
Kyrie Eleis.

This is another of the early German hymns which was sung in the popular vernacular, by the congregation, even where the Latin Liturgy was in constant use.

Stanzas 1-3 point out that God's Son, alone, could bring victory, by yielding to death and rising again; 4 emphasizes the explanation of the second article of the Creed which says, in part, that He has rescued us from the jaws of hell, and vanquished and devoured death, and put it to shame. In his Easter sermon, 1526, Luther said, "Satan devours Christ, but the morsel lodges in his throat and strangles him"; 5 points to Exodus 12 : 7; 6-7 urge men to approach the feast with joy, and refer to the Communion element as "Easter-cakes," and the bread of sincerity and truth, 1 Cor. 5 : 8.

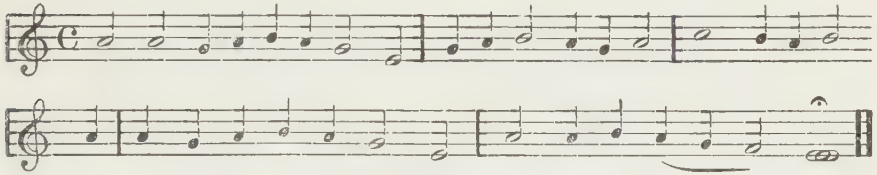
The hymn appeared in the Erfurt Enchiridion, 1524, and in the Enchiridion by Olearius, 1525. The melody, which was of Luther's hand, also appeared in the Erfurt Enchiridion.

Jesus Christus unser Heiland, der den Tod
Jesus Christ, who came to save

TRANSLATIONS { C. U. 3
 { N. C. U. 5

TITLE—Easter Hymn

Joseph Klug, 1535



Jesus Christus, unser Heiland,
 Der den Tod überwand,
 Ist auferstanden!
 Die Sünd hat er gefangen.
 Kyrieleison.

JESUS CHRIST, who came to save,
 And overcame the grave,
 Is now arisen,
 And sin hath bound in prison.
 Kyri' Eleison.

2. Der ohn' Sünden war geboren
 Trug für uns Gottes Zorn;
 Hat uns versöhnet,
 Daß uns Gott sein' Huld gönnet.
 Kyrieleison.

2. Who withoutén sin was found,
 Bore our transgression's wound.
 He is our Saviour,
 And brings us to God's favor.
 Kyri' Eleison.

3. Tod, Sünd, Leben und auch Genad,
 Als in Händen er hat;
 Er kann erretten
 Alle, die zu ihm treten.
 Kyrieleison.

3. Life and mercy, sin and death,
 All in his hands he hath;
 Them he'll deliver,
 Who trust in him forever.
 Kyri' Eleison.

Tr. uncertain.

THIS is an original hymn of praise, by Luther, and is as rich and profound in sentiment as it is brief in form.

The sinless Christ, omnipotent over all evil, and mighty in every grace, has immured sin and guilt, by his glorious resurrection.

The fact that its original melody, as well as the hymn itself, appeared in the Erfurt Enchiridion, 1524, shows that it was written prior to this date. It appeared in the hymn book of Olearius, and in the Nuremburg Enchiridion, of 1525.

Dies sind die heiligen zehn Gebot

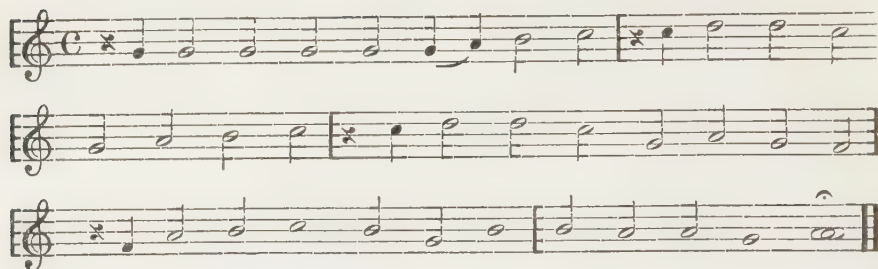
That man a Godly life might live

THE TEN COMMANDMENTS

TRANSLATIONS { C. U. 1
N. C. U. 6

TITLE—A Catechism Hymn

Ancient Popular Air.



Dieß sind die heiligen zehn Gebot,
Die uns gab unser Herr Gott
Durch Moßen, seinen Diener treu,
Hoch auf dem Berge Sinai.
Kyrieleison.

2. Ich bin allein dein Gott der Herr
Kein Götter sollst du haben mehr.
Du sollst mir ganz vertrauen dich,
Von Herzensgrund lieben mich.
Kyrieleison.

3. Du sollst nicht führen zu Uneh'r'n
Den Namen Gottes, heines Herrn;
Du sollst nicht preisen recht noch gut,
Ohn was Gott selbst redt und thut.
Kyrieleison.

4. Du sollst heiligen den siebent Tag,
Daß du und dein Haus ruhen mag.
Du sollst von dein'm Thun lassen ab,
Daß Gott sein Werk in dir hab.
Kyrieleison.

5. Du sollst ehr'n und gehorsam sein
Dem Vater und der Mutter dein
Und wo dein' Hand ihn'n dienen kann,
So wirst du lang's Leben han.
Kyrieleison.

THAT man a Godly life might live,
God did these ten commandments
By his true servant, Moses, high [give
Upon the mount Sinai.
Have mercy, Lord.

2. I am thy God and Lord alone,
No other God besides me own;
On my great mercy venture thee,
With all thy heart love thou me.
Have mercy, Lord.

3. By idle word and speech profane
Take not my holy name in vain;
And praise not aught as good and true,
But what God doth say and do.
Have mercy, Lord.

4. Hallow the day which God hath blest,
That thou and all thy house may rest;
Keep hand and heart from labor free,
That God may so work in thee.
Have mercy, Lord.

5. Give to thy parents honor due,
Be dutiful and loving too; [decays;
And help them when their strength
So shalt thou have length of days.
Have mercy, Lord.

- | | |
|--|--|
| <p>6. Du sollst nicht tödten zorniglich,
Nicht hassen, noch selbst rächen dich,
Geduld haben und sanften Muth,
Und auch dem Feind thun das Gut.
Kyrieleison.</p> | <p>6. Kill thou not out of evil will,
Nor hate, nor render ill for ill;
Be patient and of gentle mood
And to thy foe do thou good.
Have mercy, Lord.</p> |
| <p>7. Dein Eh' sollst du bewahren rein,
Daß auch dein Herz kein andre mein,
Und halten keusch das Leben dein
Mit Zucht und Mäßigkeit sein.
Kyrieleison.</p> | <p>7. Be faithful to thy marriage vows,
Thy heart give only to thy spouse;
Keep thy life pure, and lest thou sin
Keep thyself with discipline.
Have mercy, Lord.</p> |
| <p>8. Du sollst nicht stehlen Geld noch Gut,
Nicht wuchern jemand's Schweiß und Blut,
Du sollst aufthun dein milde Hand
Dem Armen in deinem Land.
Kyrieleison.</p> | <p>8. Steal not; oppressive acts abhor;
Nor wring their life-blood from the
But open wide thy loving hand [poor;
To all the poor in the land.
Have mercy, Lord.</p> |
| <p>9. Du sollst kein falscher Zeuge sein,
Nicht lügen auf den Nächsten dein,
Sein Unschuld sollst auch retten du,
Und seine Schand decken zu.
Kyrieleison.</p> | <p>9. Bear not false witness, nor belie
Thy neighbor by foul calumny;
Defend his innocence from blame,
With charity hide his shame.
Have mercy, Lord.</p> |
| <p>10. Du sollst deins Nächsten Weib und Haus
Begehren nicht, noch etwas draus:
Du sollst ihm wünschen alles Gut,
Wie dir dein Herz selber thut.
Kyrieleison.</p> | <p>10. Thy neighbor's wife desire thou not,
His house, nor aught that he hath
got;
But wish that his such good may be
As thy heart doth wish for thee.
Have mercy, Lord.</p> |
| <p>11. Die Gebot all uns geben sind,
Daß du dein Sünd, o Menschenkind,
Erkennen sollst und lernen wohl,
Wie man vor Gott leben soll.
Kyrieleison.</p> | <p>11. God these commandments gave,
therein
To show thee, son of man, thy sin,
And make thee also well perceive
How man for God ought to live.
Have mercy, Lord.</p> |
| <p>12. Das helf uns der Herr Jesus Christ,
Der unser Mittler worden ist,
Es ist mit unserm Thun verlorn,
Verdienen doch eitel Zorn.
Kyrieleison.</p> | <p>12. Help us, Lord Jesus Christ, for we
A Mediator have in thee;
Without thy help our works so vain
Merit naught but endless pain.
Have mercy, Lord.</p> |

THE melody, adapted to this hymn, is borrowed from the processional hymn "In Gottes Namen fahren wir," and is ascribed, by some authors, to the 13th, and, by others, to the 15th century.

The first poetical treatment of the Ten Commandments is found in the 12th century. Since the beginning of the 14th century the Decalogue frequently afforded a theme for poems which were sung in "Extraordinary Processions," in the Romish Church, wherefore each stanza ends with "Kyrie Eleison." Luther designed his hymn for the regular Lord's Day services. An ancient stanza, that resembles his style of diction, runs as follows:

Gott der Herr, ein ewiger Gott,
 Hat uns geben zehn Gebot
 Durch die Hand des Moysi
 Hoch auf dem Berge Sinai.

Since Luther wrote another hymn, based on the Ten Commandments, the hymn "Mensch willst du leben seliglich," the two are distinguished, in the old hymn books, as the "long" and "short" hymn. This, the "long" hymn, agrees, like an echo, with his sermons on the Decalogue, preached during 1516 and 1517. There are many similarities. Spitta's reference to Luther's treatment of the Names of God is noteworthy. Until 1517, אֲדֹנָי יְהוָה, Adonai Yehovah, was translated "God," and אֱלֹהִים, Elohim, "Lord." After 1518, the expression, in Catechetical exercises, is "Deines Gottes," "thy God," and, in the translation of the Bible, "Des Herrn deines Gottes," "the Lord, thy God." Spitta's reasons furnish no absolute proof, but they are valuable for the contention that the hymn was written before 1524.

After the 13th century, the Ten Commandments began to be used, in Germany, in the confessional, for the proper instruction of children and, in later times, on pilgrimages, and as an introduction to the Litany.

Stanza 1 points to the Lawgiver, through Moses, on Mt. Sinai; 2-10 the congregation lifts up the mirror of God's Law that, through it, she may see the divine will and her own sinfulness; 11 gives knowledge of sin; and 12 pleads with Christ for grace. In the exclamation, "Have mercy, Lord," the Kyrie is appended, to each stanza, as a sign that the will of God comprehended in that commandment is broken, and the penitent worshipper pleads for pardon.

The hymn appeared in the Erfurt Enchiridion, 1524, under the title: "Die zehen gebot Gottes, auff den thon, 'In gottes namen faren wir.'" It was also published by John Walter, and other compilers.

Mensch, willst du leben seliglich

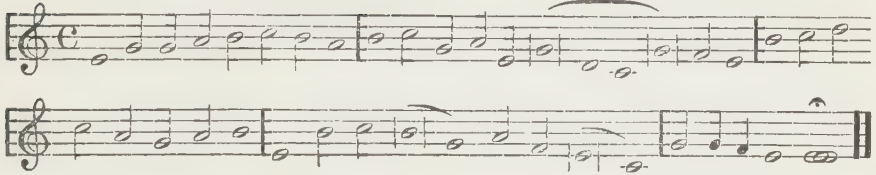
Wilt thou, O man, live happily

THE TEN COMMANDMENTS

TRANSLATIONS { C. U. 1
N. C. U. 3

TITLE—A Catechism Hymn

Bohemian Hymn Book, 1566



Mensch, willst du leben seliglich,
Und bei Gott bleiben ewiglich,
Sollt du halten die zehn Gebot,
Die uns gebet unser Gott.
Kyrieleison.

2. Dein Gott allein und Herr bin ich,
Kein andrer Gott soll irren dich;
Trauen soll mir das Herze dein,
Mein eigen Reich sollt du sein.
Kyrieleison.
3. Du sollt mein Namen ehren schon,
Und in der Noth mich rufen an;
Du sollt heiligen den Sabbath-Tag,
Daß ich in dir wirken mag.
Kyrieleison.
4. Dem Vater und der Mutter dein
Sollt du nach mir gehorsam sein;
Niemand tödten noch zornig sein; —
Und deine Ehe halten rein.
Kyrieleison.
5. Du sollt ein'm andern stehlen nicht;
Auf niemand Falsches zeugen nicht;
Deines Nächsten Weib nicht begehren,
Und all sein's Guts gern entbehren.
Kyrieleison.
6. Daß helf uns der Herr Jesus Christ,
Der unser Mittler worden ist,
Es ist mit unserm Thun verlorn,
Verdienen doch eitel Zorn.
Kyrieleison.

WILT thou, O man, live happily,
And dwell with God eternally,
The ten commandments keep, for
Our God himself biddeth us. [thus
Kyri' Eleison!

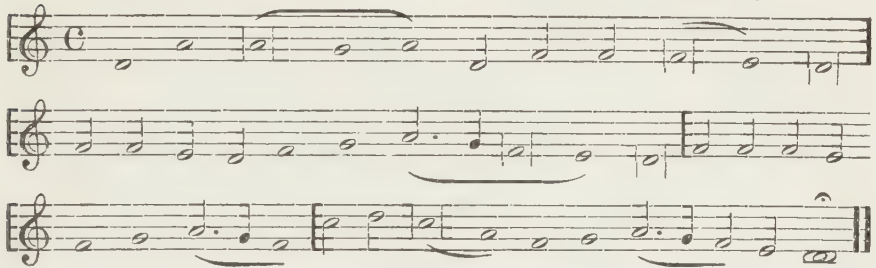
2. I am the Lord and God! take heed
No other god doth thee mislead;
Thy heart shall trust alone in me,
My kingdom then thou shalt be.
Kyri' Eleison!
3. Honor my name in word and deed,
And call on me in time of need:
Hallow the Sabbath, that I may
Work in thy heart on that day.
Kyri' Eleison!
4. Obedient always, next to me,
To father and to mother be;
Kill no man; even anger dread;
Keep sacred thy marriage-bed.
Kyri' Eleison!
5. Steal not, nor do thy neighbor wrong
By bearing witness with false tongue;
Thy neighbor's wife desire thou not,
Nor grudge him aught he hath got.
Kyri' Eleison!
6. May Christ the Lord, aid us to this;
He Who our Mediator is. [done
With our good acts naught can be
But earn chastisement alone.
Kyri' Eleison!

THE Wittenberg Hymn Book, of 1524, contains the title: "Die zehen gebot auffis kuertzte," and the Wittenberg book, of 1543, and Babst's, of 1545, contain this title: "Die zehen gebot kurtzer gefasst." It is a companion to the hymn: "Dies sind die heiligen zehen Gebot," and was written as a concise version of the Ten Commandments, for catechetical use. Its contents are impersonal in character and, it seems safe to suppose, it was written after its companion.

Olearius, in his Treasury of Hymns, Vol. III, defends Luther against a misconception of the first stanza, as though a man could live the life of the blessed, and abide with God forever, through the works of the Law. He says, "He who has no desire to keep the Commandments and, in harmony with their teaching, to show his faith by his love to God and his neighbor, in a practical way, can not live the life of the blessed, whether in the kingdom of grace or the kingdom of glory and honor."

Stanza 1 urges the keeping of the Commandments; 2 the first Commandment; 3 the second and third; 4 the fourth, fifth and sixth; 5 the seventh, eighth, ninth and tenth; 6 implores the aid of Christ, for the keeping of the Law, but is not found in the original manuscript.

Besides the publications already named, this hymn appeared in Walter's book, of 1525, the Wittenberg Hymn Book, of 1525, and the Treasury, Vol. II, by Olearius, 1525.

Jesus Christus unser Heiland, der von uns**Christ, who freed our souls from danger***Jesus Christus nostra salus*TRANSLATIONS { C. U. 2
 { N. C. U. 7TITLES { A Catechism Hymn
 { A Communion Hymn
 John Walter, 1524

Jesus Christus, unser Heiland,
Der von uns den Gottes Zorn wandt,
Durch das bitter Leiden sein
Half er uns aus der Hölle Pein.

CHRIST, who freed our souls from
danger,
And hath turned away God's anger,
Suffered pains no tongue can tell,
To redeem us from pains of hell.

2. Daß wir nimmer des vergessen,
Gab er uns sein Leib zu essen,
Verborgen im Brot so klein,
Und zu trinken sein Blut im Wein.
3. Wer sich zu dem Tisch will machen,
Der hab wohl acht auf sein Sachen;
Wer unwürdig hinzugeht,
Für das Leben den Tod empfäht.
4. Du sollst Gott den Vater preisen,
Daß er dich so wohl wolt speisen
Und für deine Missethat
In den Tod sein'n Sohn 'geben hat.
5. Du sollst glauben und nicht wanken,
Daß es sei ein Speis den Kranken
Deren Herz von Sünden schwer,
Und vor Angst ist betrübet sehr.
6. Solch groß Gnad und Barmherzigkeit
Sucht ein Herz in großer Arbeit;
Ist dir wohl, so bleib davon,
Daß du nicht kriegest bösen Lohn.

2. That we never might forget it,
Take my flesh, he said, and eat it,
Hidden in this piece of bread,
Drink my blood in this wine, he said.
3. Whoso to this board repairth,
Take good heed how he prepareth;
Death instead of life shall he
Find, who cometh unworthily.
4. Praise the Father, God in heav'n,
Who such dainty food hath giv'n,
And for misdeeds thou hast done
Gave to die his belovéd Son.
5. Trust God's Word; it is intended
For the sick who would be mended;
Those whose heavy-laden breast
Groan with sin, and are seeking rest.
6. To such grace and mercy turneth
Every soul that truly mourneth;
Art thou well? Avoid this board,
Else thou reapest an ill reward.

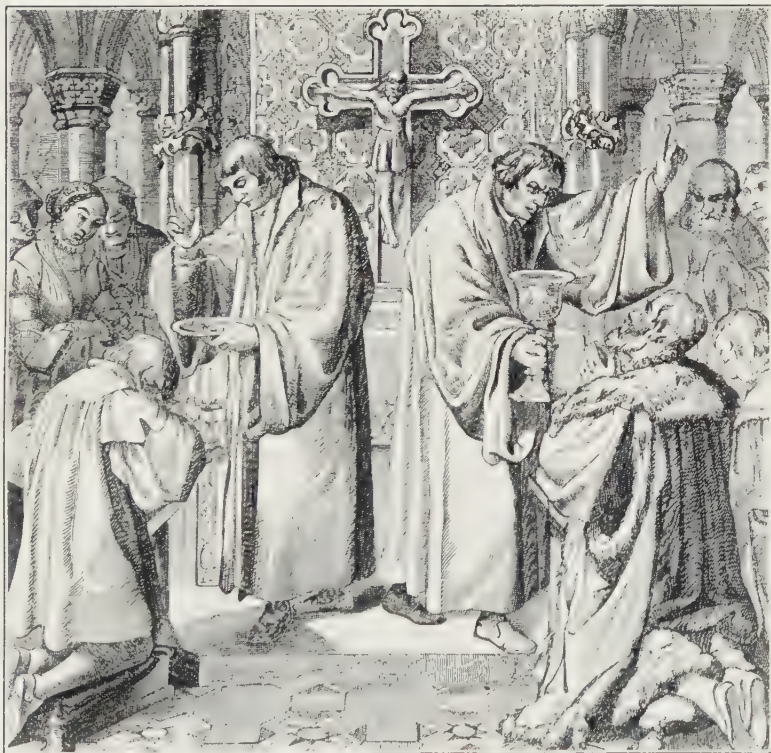
- | | |
|--|---|
| <p>7. Er spricht selber: Kommt, ihr Armen,
Laßt mich über euch erbarmen!
Kein Arzt ist dem Starken noth,
Sein Kunst wird an ihm gar ein Spott.</p> <p>8. Hättest du dir was könn'n erwerben,
Was dürst ich denn für dich sterben?
Dieser Tisch auch dir nicht gilt,
So du selber dir helfen wilt.</p> <p>9. Glaubst du das von Herzensgrunde,
Und bekennest mit dem Munde,
So bist du recht wohl geschickt,
Und die Speise dein Seel erquickt.</p> <p>10. Die Frucht soll auch nicht ausbleiben,
Deinen Nächsten sollst du lieben,
Daß er dein genießen kann,
Wie dein Gott an dir hat gethan.</p> | <p>7. Lo! he saith himself, "Ye weary,
Come to me, and I will cheer ye";
Needless were the leech's skill
To the souls that be strong and well.</p> <p>8. Couldst thou earn thine own salvation,
Useless were my death and passion;
Wilt thou thine own helper be?
No meet table is this for thee.</p> <p>9. If thou this believest truly,
And confession makest duly,
Thou a welcome guest art here,
This rich banquet thy soul shall cheer.</p> <p>10. Sweet henceforth shall be thy labor,
Thou shalt truly love thy neighbor.
So shall he both taste and see
What thy Saviour hath done in thee.</p> |
|--|---|

LUTHER'S poem is not an improvement of the hymn by John Huss, but a new invention for which the Latin hymn afforded the theme and inspiration. The first and the last stanzas of Huss' hymn read thus:

JHesus Christus, nostra salus
quod reclamat omnis malus,
Nobis in sui memoriam
dedit in panis hostiam

Caro cibus' sanguis vinum
est misterium divinum:
Tibi sit laus et gloria
in seculorum secula.

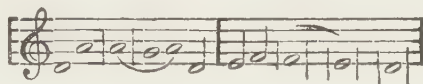
Excepting the first two stanzas, there is scarcely a thought in Luther's hymn whose similarity to the Latin may be traced. That Luther took a decided stand for the distribution of both elements, bread and wine, in the Communion, at a recent date, affords good reason for the late dating of the hymn. While the hymn of the Bohemian Reformer contained a dogmatic explanation of the elements of the Lord's Supper, Luther's hymn offers knowledge concerning its significance and use, and therefore affords the individual an important preparation for a worthy reception. No doubt, for a long while, the hymn was sung in both the Bohemian and



BOTH ELEMENTS IN HOLY COMMUNION.

Designed by Gustav Koenig.

Latin tongue. A melody adapted to it in 1524 is of an old Bohemian origin (Doric) and begins thus:



The contents of the hymn are developed through certain questions and answers of the Catechism. Stanzas 1, 2, Why was the Sacrament of the Altar instituted? As a token of remembrance (Denkring), of the love of the Bridegroom, as a motive to secure, for us, the forgiveness of sins, life and salvation; 4-9, Who receives such Sacrament worthily? He who feels that he still bears flesh and blood in his person and therefore needs repentance, and he who believes in Jesus, his works and words; 10, What must be the fruits of a worthy reception of the Holy Supper? Love for thy neighbor, that he may rejoice in thee. This means a new obedience, and the fruits of righteousness.

Rev. 3 : 17 offers a strong commentary on the sixth stanza.

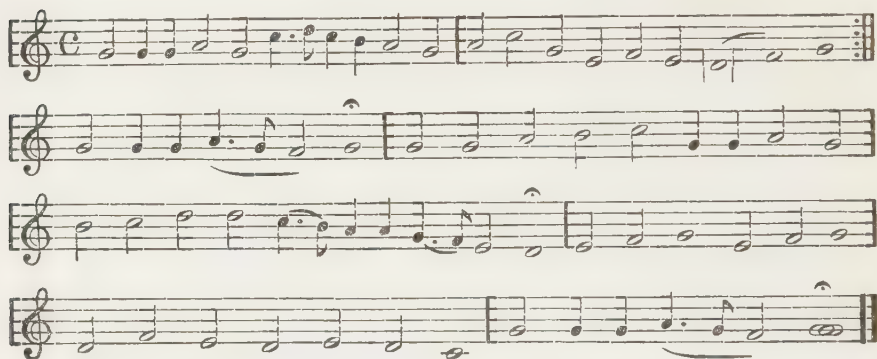
The hymn appeared in the Erfurt Enchiridion, and Walter's book, of 1524, and in nearly all subsequent editions of hymn books.

Gott sei gelobet und gebenedeiet

May God be praised henceforth and blest forever

TRANSLATIONS { C. U. 2
N. C. U. 5

TITLES { A Catechism Hymn
A Post-Communion Hymn
John Walter, 1524



Gott sei gelobet und gebenedeiet,
Der uns selber hat gespeiset
Mit seinem Fleische und mit seinem Blute,
Daß gieb uns, Herr Gott, zu gute.
Kyrieleison.
Herr, durch deinen heiligen Reichnam,
Der von deiner Mutter Maria kam,
Und das heilige Blut,
Hilf uns, Herr, aus aller Noth.
Kyrieleison.

MAY God be prais'd henceforth and
blest forever!
Who, himself both gift and giver,
With his own flesh and blood our
souls doth nourish;
May they grow thereby and flourish!
Kyri' Eleison!
By thy holy body, Lord, the same
Which from thine own mother Mary
By the drops thou didst bleed, [came,
Help us in the hour of need!
Kyri' Eleison!

2. Der heilige Reichnam ist für uns gegeben,
Zum Tod, daß wir dadurch leben
Nicht größere Güte konnte er uns schenken,
Dabei wir solln sein gedenken.
Kyrieleison.
Herr, dein Lieb so groß dich zwingen hat,
Daß dein Blut an uns große Wunder that,
Und bezahlt unsre Schuld,
Daß uns Gott ist worden huld.
Kyrieleison.

2. Thou hast to death thy holy body
Life to win for us in heaven; [given,
By stronger love, dear Lord, thou
couldst not bind us,
Whereof this should well remind us.
Kyri' Eleison!
Lord, thy love constrained thee for
our good
Mighty things to do by thy dear
blood;
Thou hast paid all we owed,
Thou hast made our peace with God.
Kyri' Eleison!

3. Gott geb uns allen seiner Gnaden Segen,
 Daß wir gehn auf seinen Wegen,
 In rechter Lieb und brüderlicher Treue,
 Daß uns die Speis nicht gereue.
 Kyrieleison.
 Herr, dein heilger Geist uns nimmer laß,
 Der uns gebe zu halten rechte Maaß;
 Daß dein arm Christenheit
 Leb in Fried und Einigkeit.
 Kyrieleison.
3. May God bestow on us his grace and
 blessing,
 That, his holy footsteps tracing,
 We walk as brethren dear in love and
 union,
 Nor repent this sweet communion.
 Kyri' Eleison!
 Let not us the Holy Ghost forsake;
 May he grant that we the right way
 take;
 That thy poor church may see
 Days of peace and unity.
 Kyri' Eleison!

THE first stanza of this hymn originates from the 5th century and was retained unchanged by Luther. To it he added two original stanzas. The character of the hymn is impersonal, and it belongs to a recent date. It was designed as a post-Communion Hymn, a song of praise following the reception of the Body and Blood of Christ. The melody is composed of joyous strains which the Roman congregation sang responsively with the choir. It was also sung by the congregation, after the Epistle, on Corpus Christi Day.

Stanzas 1-2 give thanks for the great grace by which Christ gave his flesh and blood to all penitent and believing souls, and for his great love manifested by his bringing life out of death; 3 breathes the heartfelt petition that the Lord might bless the reception of his feast unto a proper walk in life, and growth in love of all men.

The hymn appeared in the Erfurt Enchiridion, and Walter's book, of 1524, in Michael Veh's book, of 1537, and later publications.

Isaia, dem Propheten, das geschah

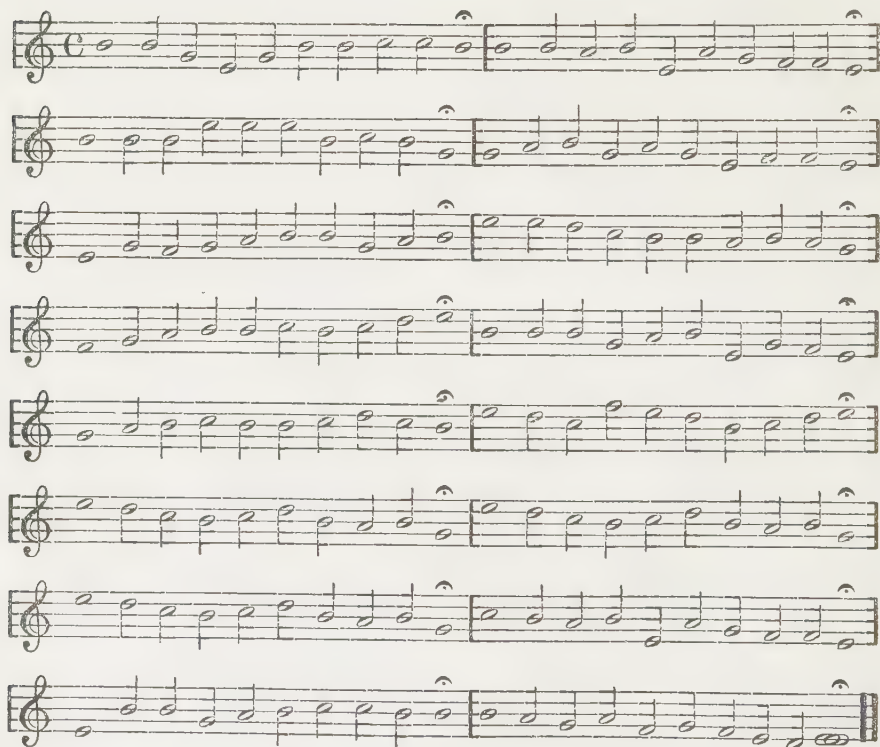
These things the Seer Isaiah did befall

THE GERMAN SANCTUS

Isaiah 6 : 1-4

TRANSLATIONS { C. U. 1
N. C. U. 6

TITLE—The German Sanctus



Isaia, dem Propheten, das
geschah,
Daß er im Geist den Herren sitzen sah
Auf einem hohen Thron in hellem
Glanz,
Seines Kleides Saum den Chor füllet,
ganz.
Es stunden zween Seraph bei ihm daran,
Sechs Flügel sah er einen jeden
han,

THESE things the seer Isaiah did
befall:
In spirit he beheld the Lord of all
On a high throne, raised up in splendor
bright,
His garment's border filled the choir
with light. [had
Beside him stood two seraphim which
Six wings, wherewith they both alike
were clad;

Mit zween verbargen sie ihr Antlitz
klar,

Mit zween bedeckten sie die Füße
gar.

Und mit den andern zween sie flohen frei.

Gen ander riefen sie mit großem G'schrei:

Heilig ist Gott, der Herre Zebaoth!

Heilig ist Gott, der Herre Zebaoth!

Heilig ist Gott der Herre Zebaoth!

Sein Ehr die ganze Welt erfüllet hat!

Von dem G'schrei zittert Schwell und Balken
gar,

Das Haus auch ganz voll Rauchs und Nebel
war.

With twain they hid their shining face,
with twain

They hid their feet as with a flowing
train, [fly.

And with the other twain they both did

One to the other thus aloud did cry:

Holy is God, the Lord of Sabaoth!

Holy is God, the Lord of Sabaoth!

Holy is God, the Lord of Sabaoth!

His glory filleth all the trembling earth!

With the loud cry the posts and thresh-
olds shook,

And the whole house was filled with mist
and smoke.

ACCORDING to the ritual directions of the "Deutsche Messe," in the Holy Communion, the bread was first consecrated and received by the communicants; then the "Sanctus," or Luther's "Gott sei gelobet," or "Jesus Christus unser Heiland," was sung. After this the wine was consecrated and administered.

The Wittenberg Kirchen Ordnung, 1559, places the hymn, in the Communion Service, immediately after the Salutation and the Prefatory Sentences, *i. e.*, it was sung before the Lord's Prayer and the Words of Institution were spoken. The Agnus Dei was frequently sung after the distribution.

Luther's melody was pronounced a splendid representation of our Protestant cultus and, sung by the choir, it stirred a profound impulse for worship. In the Sanctus the seer beholds his Lord in glory so expansive that it filleth all space; and angel choirs vie with one another in chanting his praises.

The Sanctus was published in Luther's German Mass, 1526, in the Erfurt Enchiridion, of 1527, in the Rostock Order, of 1531, and other publications.

Verleih uns Frieden gnädiglich**In these our days so perilous***Da pacem Domine*

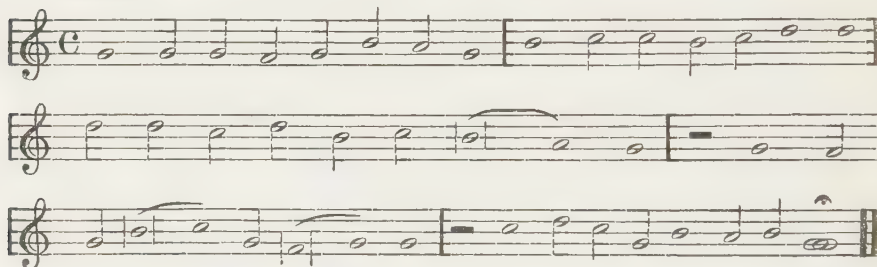
2 Kings 20 : 19; 2 Chron. 20 : 12, 15;

PSALM 122 : 6

TRANSLATIONS—From Luther, 6

TITLES { Closing Hymn
Hymn for Peace

MELODY



Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
Der für uns könnte streiten,
Denn du, unser Gott, alleine.

IN these our days so perilous,
Lord, peace in mercy send us;
No God but thee can fight for us,
No God but thee defend us;
Thou our only God and Saviour.

Zu fah.

Gib unserm König und aller Obrigkeit
Fried und gut Regiment,
Daß wir unter ihnen
Ein geruhiges und stilles Leben führen
mögen
In aller Gottseligkeit und Ehrbarkeit.
Amen.

Grant our king and all in authority
Peace and a proficient rule;
That we may lead a quiet and peaceable
life,
In all godliness and honesty.

AMEN.

THIS is an Antiphone, of the 6th or 7th century, ascribed, by some, to Gregory the Great. In conformity with an order of Pope Nicholas III, 1279, this hymn was sung at every Mass, before the Agnus Dei, and was familiar to the German, in these words:

Gieb Frieden, o Herr, in unsern Zeiten,
Halleluja.
Denn es ist kein andrer, der fuer uns streite,
Als du allein, unser Gott,
Halleluja.

During uprisings of the Turks and many threatened massacres, Luther translated this stanza, 1529, into a form suitable for Protestant worship. In a few publications it appeared as the last stanza of Luther's "Erhalt uns Herr bei deinem Wort."

In the book entitled: "Geistliche lieder auff's new gebessert zu Wittenberg, 1531" the following lines appear over Luther's name:

Verley uns frieden gnediglich,
Herr Got, zu unsern zeiten.
Es ist ya kein ander nicht
Der fuer uns kuende streiten
Denn du unser Gott, alleine.
Gott, gib frid in deinem lande,
Glueck und heil zu allem stande.

"Herr Gott, hymelischer Vater, der du heiligen mut, guten Rad, und rechte werke schaffest, Gib deinen dienern friede, welchen die welt nicht kan gebe, auff das unsere hertzen an deinen gepoten hange un wir unser zeit durch deinen schutz stille und sicher fur feinde leben, Durch Jesu Christ, deine son, unsern Herren Amen."

In the "Paris Breviary," of 1643, the antiphone is given along with a collect for Peace which occurs in the "Sacramentary" of Gelasius, A. D. 494, as a "Commemoratio de pace per annum."

"Verleih uns Frieden gnaediglich" was prepared by Luther, first in prose, in 1527 (Koch), and then in metrical form, in Klug's book of 1529.

A second stanza, not by Luther, based upon 1 Tim. 2 : 2, and composed purely of the words of Scripture, is appended:

Gib unserm Koenig und aller Obrigkeit
Fried und gut Regiment,
Dass wir unter ihnen ein geruiges
und stilles Leben fuehren moegen
in aller Gottseligkeit und Ehrbarkeit. Amen.

In many districts of Germany, Luther's stanza was sung immediately after the sermon, either separately or in connection with the hymn, "Erhalt uns Herr bei deinem Wort."

Herr Gott, dich loben wir

Lord God, thy Praise we sing

*Te Deum Laudamus*TRANSLATIONS { C. U. 10
N. C. U. 12

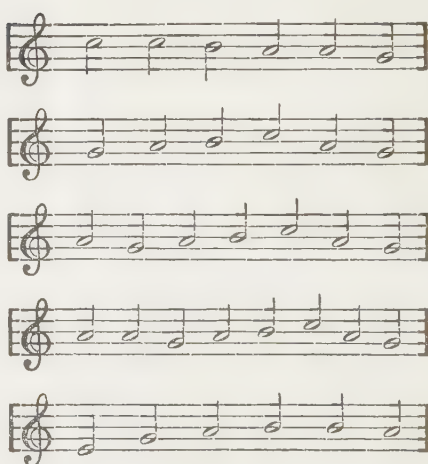
TITLE—The Te Deum

Der erste Chor.



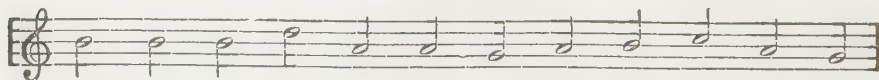
Herr Gott, dich loben wir
Dich, Vater in Ewigkeit,
All Engel und Himmels-Heer
Auch Cherubim und Seraphim
Heilig ist unser Gott.

Der zweite Chor.



Herr Gott, wir danken dir!
Ehrt die Welt weit und breit.
Und was dienet deiner Ehr,
Singen immer mit hoher Stimm:
Heilig ist unser Gott.

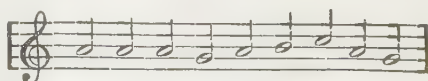
Beide Chöre.



Heilig ist unser Gott, der Herre Zebaoth!



Dein göttlich Macht und Herrlichkeit

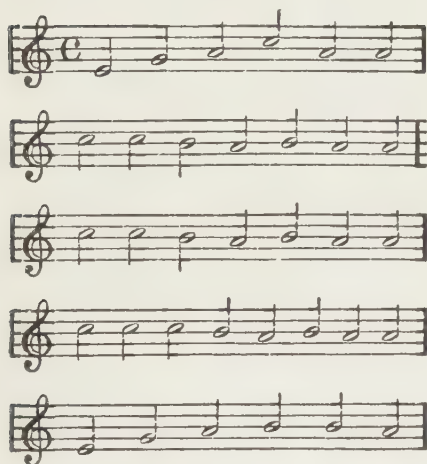


Geht über Himmel und Erden weit

Herr Gott, dich loben wir**Lord God, thy Praise we sing***Te Deum Laudamus*TRANSLATIONS { C. U. 10
N. C. U. 12

TITLE—The Te Deum

FIRST CHOIR



Lord God, thy praise we sing;
 Father in eternity,
 Angels all and heavenly host
 Both Chreubim and Seraphim
 Holy art thou, our God!

SECOND CHOIR



Lord God, our thanks we bring;
 All the world worships thee.
 Of thy glory loudly boast;
 Sing ever with loud voice this hymn:
 Holy art thou, our God!

BOTH CHOIRS



Holy art thou, our God, the Lord of Sabaoth!

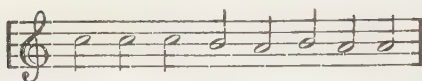


Thy majesty and Godly might

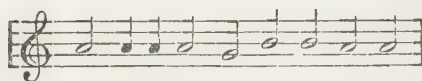


Fill the earth and all the realms of light.

Der erste Chor.



Der heiligen zwölf Boten Zahl
Die theuren Märtrer allzumal
Die ganze werthe Christenheit



Dich, Gott Vater im höchsten Thron
Den heiligen Geist und Tröster werth
Du König der Ehren, Jesu Christ,

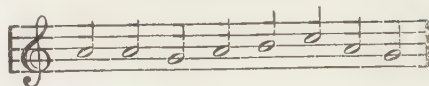


Der Jungfrau Leib nicht hast verschmäh't,
Du hast dem Tod zerstört sein Macht
Du sitzt zur Rechten Gottes gleich
Ein Richter du zukünftig bist

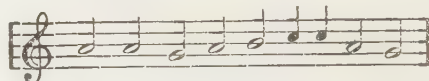


Nun hilf uns, Herr, den Dienern dein,
Laß uns im Himmel haben theil
Hilf deinem Volk, Herr Jesu Christ,

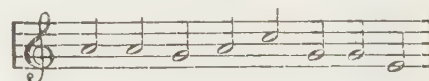
Der zweite Chor.



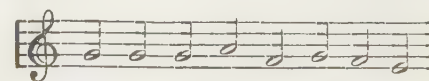
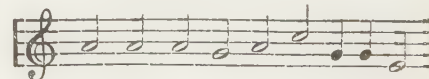
Und die lieben Propheten all,
Loben dich, Herr, mit großem Schall.
Rühmt dich auf Erden allezeit.



Deinen rechten und einigen Sohn.
Mit rechtem Dienst sie lobt und ehrt.
Gott Vaters ewiger Sohn du bist;

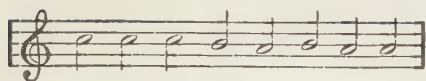


Zu 'rlösen das menschlich Geschlecht;
Und all Christen zum Himmel bracht;
Mit aller Ehr ins Vaters Reich;
Alles, das todt und lebend ist.

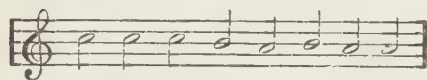


Die mit dein'm theurn Blut erlöset sein.
Mit den Heiligen in ewigem Heil.
Und segne, das dein Erbtheil ist.

FIRST CHOIR



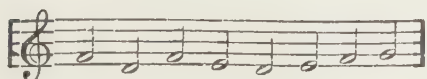
The twelve apostles join in song
The martyrs' noble army raise
The universal Church doth thee



Thee, Father, on thy highest throne,
The Comforter, ev'n the Holy Ghost,
Thee, King of all glory, Christ, we own

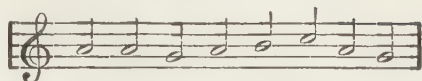


To save mankind thou hast not, Lord,
Thou overcamest death's sharp sting,
At God's right hand thou sittest, clad
Thou shalt in glory come again,

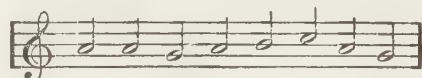
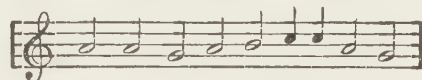


Thy servants help whom thou, O God,
Grant that we share the heav'nly rest
Help us, O Lord, from age to age,

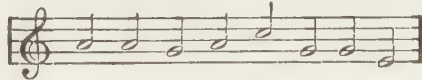
SECOND CHOIR



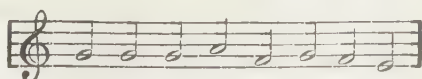
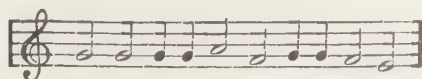
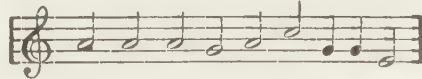
With the dear prophets' goodly throng,
Their voice to thee in hymns of praise,
Throughout the world confess to be



Thy worthy, true, and well-beloved Son,
Whereof she makes her constant boast,
Th' eternal Father's eternal Son.

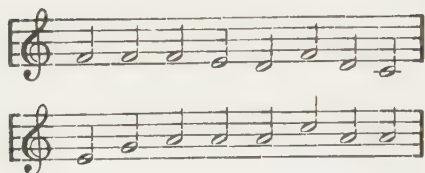


The Virgin Mary's womb abhorred;
Believers unto heaven to bring;
In th' glory which the Father had
To judge both dead and living men.

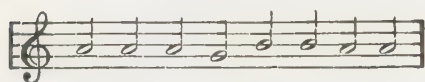


Hast ransomed with that precious blood;
With the happy saints eternally blest.
And bless thy chosen heritage.

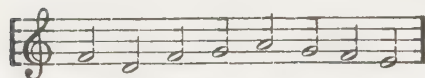
Der erste Chor.



Wart und pfleg ihr'r zu aller Zeit
Täglich, Herr Gott, wir loben dich,

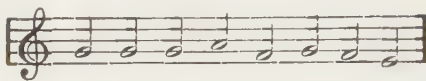


Behüt uns heut, o treuer Gott,
Sei uns gnädig, o Herre Gott,
Zeig uns deine Barmherzigkeit,

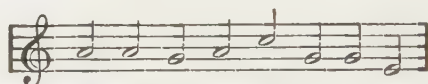
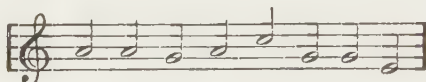


Auf dich hoffen wir, lieber Herr,

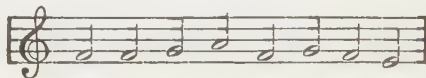
Der zweite Chor.



Und heb sie hoch in Ewigkeit.
Und ehre dein Namen stetiglich,



Vor aller Sünd und Missethat.
Sei uns gnädig in aller Noth.
Wie unsre Hoffnung zu dir steht.



In Schanden laß uns nimmermehr.

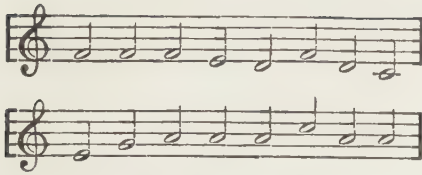
Beide Chöre.



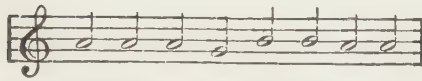
Amen.

THE gradual development of this truly catholic hymn, a hymn adapted to profitable use, by all Christendom, because of its breathing a truly Christian spirit which, also in Luther's poetical works, lost nothing of its original force, may be traced back, in the Greek Church, to the 3d century. Bishop Ambrose of Milan (d. 397) found it substantially complete, already in his time, and translated it into Latin, in which form it gained the widest circulation. This Ambrosian hymn has never ceased in the Matins of the Lord's Day. An exhaustive discussion of the authorities, texts, title, date and authorship, origin and intention, versions, liturgical uses, musical settings, etc., would fill a small volume. Julian declares it the most famous non-Biblical hymn of the Western Church, intended, originally, for daily use at Matins. He says it is unknown in the Eastern Church,

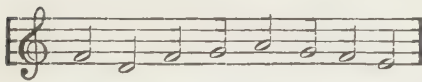
FIRST CHOIR



Nourish and keep them by thy power,
Lord God, we praise thee, day by day,

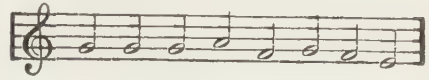


Keep us this day, and at all times
For mercy only, Lord, we plead;
Show us thy mercy, Lord, as we

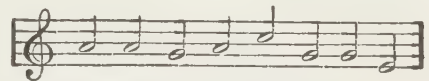


In thee, Lord, have we put our trust;

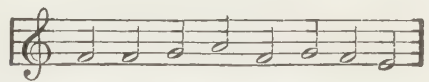
SECOND CHOIR



And lift them up forevermore.
And sanctify thy name alway.



From secret sins and open crimes;
Be merciful to our great need.
Our steadfast trust repose in thee.



O never let our hope be lost!

BOTH CHOIRS



Amen.

although the first ten verses of it are extant in Greek. It is known to have been used in the West, before the reading of the Gospel lessons, as a hymn for Sunday Matins, since the close of the 5th century. A discussion, by Mr. Gibson, shows that the last verses are sentences, mainly, of the Scriptures: seven from the Psalter, and one from Daniel. Only one: "Vouchsafe, O Lord, to keep us this day without sin" is non-Biblical. This, together with a number of sentences from the Psalter, is taken from the very similar antiphonal sentences at the close of the Greek "Morning Hymn," generally known as the "Gloria in Excelsis."

This ancient "Hymn of Praise," to the Triune God, is a remnant, in our Protestant Church, of the responsive song of two choirs, which can easily be restored. The hymn begins by glorifying the Trinity, and

closes with an humble petition for grace and protection. Toward the close of the first half of the hymn, the organ is silenced and, while the bells are being tolled, the choirs sing:

FIRST CHOIR, "Holy art thou, our God!
 SECOND CHOIR, "Holy art thou, our God!
 BOTH CHOIRS, "Holy art thou, our God!
 The Lord of Sabaoth!"

The following lines are sung in the same manner:

Thy servants help whom thou, O God,
 Hast ransomed with thy precious blood.

He who plunges into the sublime depths of this hymn and sings heartily, with the assembled congregation, on high festival occasions, must surely feel as if the earth had been lifted up into the church on high, where triumphant songs of praise to God never cease. The mundane and the celestial are combined in spirit, and the lowly of earth join the hosts of heaven in glorifying God. Special emphasis is laid upon the praises to the blessed Saviour; for his great love that moved him to redeem man; for his humility, his victory and his glorification. Having seen and tasted the glory of the Lord, the humble worshipper, returning to himself, finds good cause for the petitions for grace and protection.

The shorter song of praise to the Holy Trinity, in common use in the Church, is the familiar "Allein Gott in der Hoeh sei Ehr," which is also a hymn from an oriental source.

The painstaking and accurate translation, of the "Te Deum," by Luther, characterizes it as a congregational hymn of great value. The effective "Holy," repeated three times, recalls the German Sanctus. A reference to Luther's letter to Crodellius leads to the supposition that Luther prepared his hymn during 1528. It appeared, in Walter's book, in 1529, and in Klug's book of that year, and 1535.

According to an ancient custom, at Magdalene College, in Oxford, the "Te Deum" is still sung, in Latin, upon the tower of the administration building, at the dawn of "May-Day."

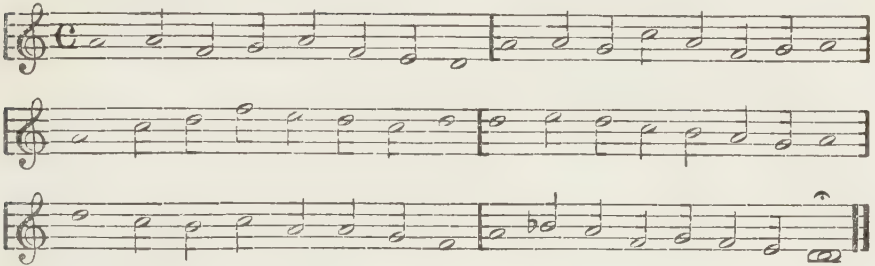
Vater unser im Himmelreich

Our Father, thou in heaven above

THE LORD'S PRAYER

TRANSLATIONS { C. U. 3
N. C. U. 7

TITLE—A Catechism Hymn



Vater unser im Himmelreich,
Der du uns alle heissest gleich
Brüder sein und dich rufen an,
Und willst das Beten von uns han:
Gieb, daß nicht bet allein der Mund,
Hilf, daß es geh von Herzensgrund.

2. Geheilget werd der Name dein,
Dein Wort bei uns hilf halten rein,
Daß wir auch leben heiliglich
Nach deinem Namen würdiglich.
Behüt uns, Herr, vor falscher Lehr
Das arm' verführte Volk bekehr.
3. Es komm dein Reich zu dieser Zeit,
Und dort hernach in Ewigkeit.
Der heilige Geist uns wohne bei
Mit seinen Gaben mancherlei.
Des Satans Zorn und groß Gewalt
Zerbrich, vor ihm dein Kirch erhalt.
4. Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Eid.
Behr und steur allem Fleisch und Blut,
Das wider deinen Willen thut.
5. Gib uns heut unser täglich Brot,
Und was man darf zur Lebensnoth,
B'hit uns, Herr, vor Unfried und Streit,
Vor Seuchen und vor theurer Zeit,
Daß wir in gutem Frieden stehn,
Der Sorg und Geizens müßig gehn.

OUR Father, thou in heaven above,
Who biddest us to dwell in love,
As brethren of one family,
And cry for all we need to thee;
Teach us to mean the words we say,
And from the inmost heart to pray.

2. All hallowed be thy name, O Lord!
O let us firmly keep thy Word,
And lead, according to thy name,
A holy life, untouched by blame;
Let no false teachings do us hurt,—
All poor deluded souls convert.
3. Thy kingdom come! Thine let it be
In time, and through eternity!
O let thy Holy Spirit dwell
With us, to rule and guide us well;
From Satan's mighty power and rage
Preserve thy Church from age to age.
4. Thy will be done on earth, O Lord,
As where in heaven thou art adored!
Patience in time of grief bestow,
Thee to obey through weal and woe;
Our sinful flesh and blood control
That thwart thy will within the soul.
5. Give us this day our daily bread,
Let us be duly clothed and fed,
And keep thou from our homes afar
Famine and pestilence and war,
That we may live in godly peace,
Unvexed by cares and avarice.

- | | |
|--|---|
| <p>6. All unsre Schuld vergib uns, Herr,
 Daß sie uns nicht betrübe mehr,
 Wie wir auch unsern Schuldigern
 Ihr Schuld und Fehl vergeben gern.
 Zu dienen mach uns all bereit
 In rechter Lieb und Einigkeit.</p> <p>7. Führe uns, Herr, in Versuchung nicht.
 Wenn uns der böse Geist ansieht
 Zur linken und zur rechten Hand,
 Hilf uns thun starken Widerstand,
 Im Glauben fest und wohlgerüst
 Und durch deß heiligen Geistes Trost.</p> <p>8. Von allem Uebel uns erlös,
 Es sind die Zeit und Tage böß,
 Erlös uns vom ewigen Tod
 Und tröst uns in der letzten Noth,
 Beschütze uns auch ein selges End,
 Nimm unsre Seel in deine Händ.</p> <p>9. Amen, das ist: es werde wahr!
 Stärk unsern Glauben immerdar,
 Auf daß wir ja nicht zweifeln dran,
 Daß wir hiemit gebeten han.
 Auf dein Wort, in dem Namen dein,
 So sprechen wir das Amen fein.</p> | <p>6. Forgive our sins, O Lord, that they
 No more may vex us, day by day,
 As we forgive their trespasses
 Who unto us have done amiss;
 Thus let us dwell in charity,
 And serve each other willingly.</p> <p>7. Into temptation lead us not;
 And when the foe doth war and plot
 Against our souls on every hand,
 Then, armed with faith, O may we
 Against him as a valiant host, [stand
 Through comfort of the Holy Ghost.</p> <p>8. Deliver us from evil, Lord!
 The days are dark and foes abroad;
 Redeem us from eternal death;
 And when we yield our dying breath,
 Console us, grant us calm release,
 And take our souls to thee in peace.</p> <p>9. Amen! that is, So let it be!
 Strengthen our faith and trust in thee,
 That we may doubt not, but believe
 That what we ask we shall receive;
 Thus in thy name and at thy Word
 We say Amen, now hear us, Lord!</p> |
|--|---|

Tr. Catherine Winkworth.

THE Church had been in possession of rhythmic and plain explanations of the Lord's Prayer, both in Latin and German, but poems which the people could comprehend were lacking. A man, named Henry, of Krolewig, prepared expositions, during the 13th century, in not less than 4889 stanzas. According to Buchwald, and others, Luther wrote the "Vater unser im Himmelreich" during 1539 and called it a brief explanation of the Lord's Prayer. It developed, not only into a rhythmic explanation, but a real poem which appended an ejaculation to every petition. It is a worthy complement, to the third part of the Catechism, whose wealth of thought it would require many sermons to express.

Klippgen says the hymn appeared in the Luther Codex, of Kadesch, in 1530. He maintains that the fifth stanza, which treats of daily bread, does not fit in with his explanations, of the Lord's Prayer in 1519. At that time, Luther understood "Bread of Christ" to be "Food of the soul." Klippgen claims the hymn was written, most likely, during 1530.

It is a beautiful rendering of the Lord's Prayer and has been regarded, by some, as Luther's finest hymn. The first stanza amplifies the Intro-

duction, the seven stanzas following treat of the Petitions, in their order, and the last stanza enlarges upon the Amen.

In Leipzig, the hymn was published, for the first time, in 1539.

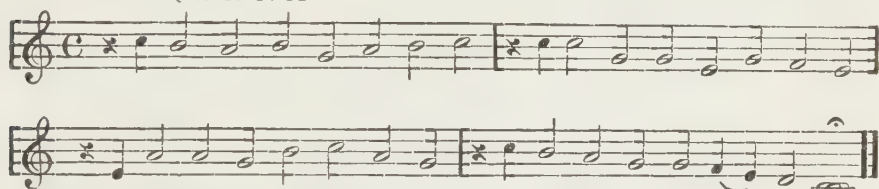
Vom Himmel hoch da komm ich her

From heaven above to earth I come

ST. LUKE 2 : 8-12

TRANSLATIONS { C. U. 4
N. C. U. 11

TITLE—Christmas Hymn



Vom Himmel hoch da komm ich her,
Ich bring euch gute neue Mär,
Der guten Mär bring ich so viel,
Dabon ich sing'n und sagen will.

2. Euch ist ein Kindlein heut geborn,
Von einer Jungfrau auferkorn;
Ein Kindelein, so zart und fein,
Das soll eu'r Freud und Wonne sein.

3. Es ist der Herr Christ, unser Gott,
Der will euch führ'n aus aller Noth;
Er will eu'r Heiland selber sein,
Von allen Sünden machen rein.

4. Er bringt euch alle Seligkeit,
Die Gott der Vater hat bereit't:
Daß ihr mit uns im Himmelreich
Sollt leben nun und ewiglich.

5. So merket nun das Zeichen recht:
Die Krippen, Windelein so schlecht;
Da findet ihr das Kind gelegt,
Das alle Welt erhält und trägt.

6. Des laßt uns alle fröhlich sein,
Und mit den Hirten gehn hinein,
Zu sehn, was Gott uns hat bescheert,
Mit seinem lieben Sohn verehrt.

FROM heaven above to earth I come,
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

2. To you, this night, is born a child
Of Mary, chosen Mother mild;
This tender Child of lowly birth,
Shall be the joy of all your earth.

3. 'Tis Christ our God, who far on high
Had heard your sad and bitter cry;
Himself will your salvation be,
Himself from sin will make you free.

4. He brings those blessings long ago
Prepared by God for all below;
That in his heavenly kingdom blest
You may with us forever rest.

5. These are the tokens ye shall mark,
The swaddling clothes and manger
dark;
There shall ye find the young Child
laid, [made.
By whom the heavens and earth were

6. Now let us all, with gladsome cheer,
Follow the shepherds, and draw near
To see this wondrous gift of God,
Who hath his own dear Son bestowed.

7. Merk auf, mein Herz, und sieh dort hin!
Was liegt doch in dem Krippelein?
Wes ist das schöne Kindelein?
Es ist das liebe Jesulein.
8. Bis willkommen, du edler Gast!
Den Sünder nicht verschmähet hast,
Und kommst ins Glend her zu mir,
Wie soll ich immer danken dir?
9. Ach Herr, du Schöpfer aller Ding!
Wie bist du worden so gering,
Daß du da liegst auf dürrem Gras,
Davon ein Rind und Esel aß.
10. Und wer die Welt vielmal so wert,
Von Edelstein und Gold bereit't,
So wär sie doch dir viel zu klein,
Zu sein ein enges Wiegelein.
11. Der Sammet und die Seiden dein,
Das ist grob Heu und Windelein,
Drauf du, König, so groß und reich,
Herprangst, als wär's dein Himmelsreich.
12. Das hat also gefallen dir,
Die Wahrheit anzuzeigen mir,
Wie aller Welt Macht, Ehr und Gut,
Vor dir nichts gilt, nichts hilft, noch thut.
13. Ach, mein hergliebtes Jesulein!
Mach dir ein rein sanft Bettelein,
Zu ruhen in mein's Herzens Schrein,
Daß ich nimmer vergesse dein.
14. Davon ich allzeit fröhlich sei,
Zu springen, singen immer frei
Das rechte Susanne schön,
Mit Herzenslust den süßen Ton!
15. Lob, Ehr sei Gott im höchsten Thron,
Der uns schenkt seinen eingen Sohn!
Des freuen sich der Engel Schaar,
Und singen uns solchs neues Jahr.
7. Give heed, my heart, lift up thine
What is it in yon manger lies? [eyes!
Who is this Child so young and fair?
The blessed Christ-child lieth there!
8. Welcome to earth, thou noble guest,
Through whom e'en wicked men are
blest!
Thou com'st to share our misery,
What can we render, Lord, to thee!
9. Ah, Lord, who hast created all,
How hast thou made thee weak and
small,
To lie upon the coarse, dry grass,
The food of humble ox and ass.
10. And were the world ten times as
wide,
With gold and jewels beautified,
It would be far too small to be
A little cradle, Lord, for thee.
11. Thy silk and velvet are coarse hay,
Thy swaddling bands the mean
array, [great,
With which even thou, a King so
Art clad as with a robe of state.
12. Thus hath it pleased thee to make
plain
The truth to us, poor fools and vain,
That this world's honor, wealth and
might [sight.
Are naught and worthless in thy
13. Ah, dearest Jesus, Holy Child,
Make thee a bed, soft, undefiled,
Here in my poor heart's inmost
shrine,
That I may evermore be thine.
14. My heart for very joy doth leap,
My lips no more can silence keep,
I too must sing, with joyful tongue,
That sweetest ancient cradle song:—
15. Glory to God in highest heaven,
Who unto man his Son hath given,
While angels sing, with pious mirth,
A glad New Year to all the earth.

THIS soul-stirring Christmas Hymn calls to mind a picturesque representation, in the churches, during the Holy Night, which came down from past days as a time-honored and highly prized custom, and which Luther would not disturb. A manger was set up and the cradle song sung; and, to the fifteenth stanza, the children leaped about in a gleeful dance.

LUTHER'S oldest son, Hans (John), was now in his tenth year, and little Paul was in his cradle. There is a tradition that on Christmas Eve, 1534, his devoted wife, Catharine, wearied by toil, quietly opened the door of his library and said, "Doctor, I can not force my labors to completion, and there is still a great deal for me to do; be so kind as to be seated beside the cradle of baby Paul and mind him that I may be free to go about my work." Although Luther was deeply absorbed in study, and the preparation of his Christmas services, he took his Bible and patiently sat down beside the cradle of their child, as "Katie" had requested him to do. While he gazed upon the small, frail and lowly figure, sleeping before him, his heart began to swell with profound impulses. He took down his lute, tuned it, and began to sing. Verse grew upon verse, until the hymn was completed.

Its opening lines were modeled after a popular air entitled: "Aus fremden Landen komm ich her"; and he successfully catches the ring of the familiar lines:

Ich komm aus fremden Landen her,	Hither I come from far away,
Und bring euch viel der neuen Maehr,	And news so strange to you I say,
Der neuen Maehr bring ich so viel.	So much strange news and more I bare,
Mehr denn ich euch hier sagen will.	Than here to tell you I can care.

In a military hymn book, found in Berlin, the following stanza is given:

Gieb dass ich allzeit froelich sei,	Grant that I ever joyful be,
Froelich, und singe immer frei	Joyful, and sing constant free
Zu Ehren dir, o Gottes Sohn,	To honor Thee, of God the Son
Mit Herzenslust im suessen Ton.	With heart's desire in a sweet tone.

All of the hymn except the first stanza is Luther's original composition. The melody of the Magdeburg Hymn Book, 1540, is still familiar to Christian people, and very popular. According to an annual custom, in his family festival, Luther had a student, dressed as an angel, sing the first seven stanzas. This "angel" was greeted by the children who re-

sponded to him by singing the eighth and following stanzas. In Klug's book, 1543, it is entitled: "A Children's Hymn, on the Child Jesus, for Christmas Eve, based upon the second chapter of the Gospel by St. Luke."

In stanza 1 the Angel of the Lord declares his origin, and intones his message; 2 announces the birth of the Virgin's Son; 3 He is Christ, the Saviour; 4 Who brings salvation; 5 points out the sign whereby He shall be known; 6, 7 invite men to join the shepherds and come hither to behold the Child Jesus; 8 offers a grateful welcome to the Christ; 9-12 present profound contemplations of the lowly Jesus; 13 offers Christ the sanctuary of the devout heart; and 14-15 adore and praise the Son, and the Father who gave Him through whom a new era is ushered in. Is. 61 : 2, St. Luke, 4 : 19. Susannine, stanza 14, means lullaby.

The hymn appeared first in the "Geistliche Lieder," Wittenberg, 1535.

THE little town of Schweina, Franconia, is especially devoted to this hymn. In past days, the town church was located on St. Anthony, a hill still retained in the custom of the youth of the town. During Advent, they build up a pile of stone on St. Anthony and, on Christmas Eve, plant upon it a strong staff bearing aloft attached bundles of fagots. Boys, and young men, provide themselves with poles crowned with shavings and chips intended to be used as fire-brands. In the introduction of the Christmas celebration, the youths, bearing their brands, march up the hill, and soon the darkened sky is radiant with the blazing brands and fagots. Thus is painted in the sky, the annunciation, to the villagers below, that "The Light shineth in the darkness." During the recessional from the hill, the hymn of Luther "Vom Himmel hoch da Komm ich her" is sung; and the company halts in the public square where other Christmas hymns are sung until trumpet tones, from the church tower, at midnight, call the worshippers into the church to the Christmas services. This is a fitting climax to the night's celebration.

A REMARKABLY mature child, for his age, the five-year old Eugene Balz, of Neuwied on the Rhine, learned stanzas of the hymn, by hearing his older brothers and sisters recite them. The child fell ill during Advent, 1871, and said to his mother, one day, "I like best the words:

'Tis Christ our God, who far on high
Had heard your sad and bitter cry;
Himself will your salvation be,
Himself from sin will make you free,



LUTHER IN HIS FAMILY CIRCLE.

From a painting by G. Spangenberg, in the Leipzig Museum.

they are so easy to learn." During Christmas Day he sang and recited with the rest of the family. By New Year Day small-pox had fully developed upon him. He begged his mother to sing many hymns. When she had finished his favorite, "Vom Himmel hoch," he said, "Mother, sing again: 'Tis Christ our God,'" and then he fell asleep.

THE eighth stanza has been prized as a fine pearl, by many pious souls:

Welcome to earth, thou noble guest,
Through whom e'en wicked men are blest!
Thou com'st to share our misery,
What can we render, Lord, to thee!

Samuel Auerbach, pastor in Schenkenberg, received his final communion shortly before his death, in 1628. During the administration, he raised his hands and exclaimed, "Welcome to earth, thou noble guest."

IN his "Treasury of Souls" the consecrated pastor, Christian Scriver, says that Jesus came from heaven to earth, and humbled himself into our misery, even as we sing: "Welcome to earth." Divers sink fathoms deep into the sea, in search after pearls, and miners dig many furlongs into the mountains for gold and silver, but behold heaven's great estimate of an immortal soul, when for her sake, our Lord Jesus did not hesitate to sink himself into the bitter depths of human misery and sorrow.

THE thirteenth stanza:

Ah, dearest Jesus, Holy Child,
Make thee a bed, soft, undefiled,
Here is my poor heart's inmost shrine,
That I may evermore be thine,

is a child's prayer, in purest form, and therefore a prayer which the children of God may use with joy, to their dying days. Valerius Herberger says, in his "Bands of Sadness," that a native of Fraustadt longed for consolation by his pastor. When the latter arrived, toward evening, the former raised himself, after a long pause in silence, and said, "Oh, this is my dear and welcome guest!" He grasped him by the hand and repeated the lines: "Ah, dearest Jesus." Then he added: "Ah, thou Lord Jesus, who art my greatest consolation, and my most precious possession on earth, leave me never!" These words calmed him into peaceful rest.

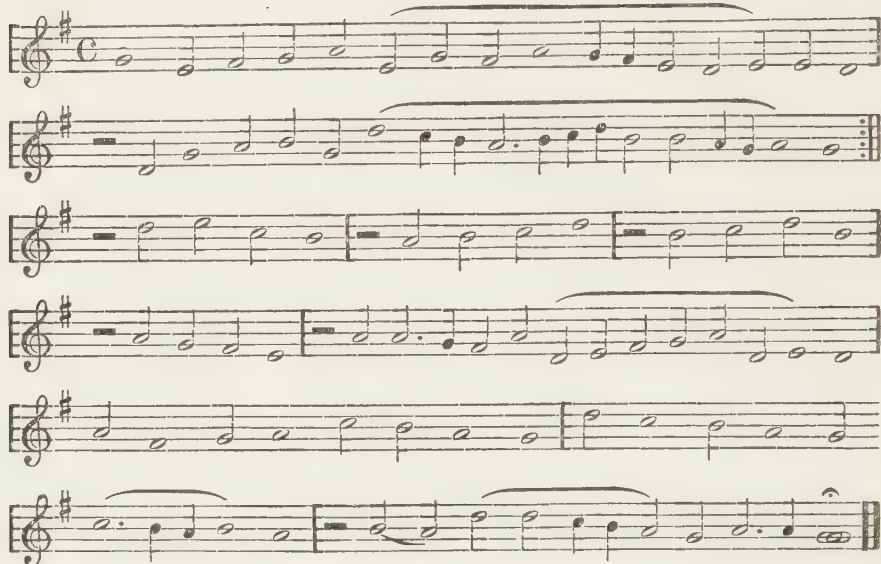
Sie ist mir lieb, die werthe Magd

Dear is to me the holy Maid

REV. 12 : 1-6

TRANSLATIONS—5

TITLE—Hymn of the Christian Church



Sie ist mir lieb, die werthe Magd
 Und kann ihr nicht vergessen.
 Lob, Ehr und Zucht von ihr man sagt
 Sie hat mein Herz befaßt.
 Ich bin ihr hold,
 Und wenn ich sollt
 Groß Unglück han,
 Da liegt nichts an:
 Sie will mich deß ergözen,
 Mit ihrer Lieb und Treu an mir,
 Die sie zu mir will sehen,
 Und thun all mein Begier.

2. Sie trägt von Gold so rein ein Kron,
 Darin leuchten zwölf Sterne,
 Ihr Kleid ist wie die Sonne schön,
 Das glänzet hell und ferne,
 Und auf dem Mond
 Ihr Füße stehn,
 Sie ist die Braut,
 Dem Herrn vertraut.

DEAR is to me the holy Maid,—
 I never can forget her;
 For glorious things of her are said;
 Than life I love her better:
 So dear and good,
 That if I should
 Afflicted be,
 It moves not me;
 For she my soul will ravish
 With constancy and love's pure
 And with her bounty lavish [fire,
 Fulfil my heart's desire.

2. She wears a crown of purest gold,
 Twelve shining stars attend her;
 Her raiment, glorious to behold,
 Surpasses far in splendor
 The sun at noon;
 Upon the moon
 She stands, the Bride
 Of him who died:

Ihr ist weh und muß gebären
 Ein schönes Kind, den edlen Sohn,
 Und aller Welt ein Herren,
 Dem sie ist unterthan.

Sore travail is upon her;
 She bringeth forth a noble Son
 Whom all the world doth honor;
 She bows before his throne.

3. Das thut dem alten Drachen Zorn,
 Und will das Kind verschlingen.
 Sein Toben ist doch ganz verlor'n,
 Es kann ihm nicht gelingen.
 Das Kind ist doch
 Gen Himmel hoch
 Genommen hin,
 Und läßet ihn
 Auf Erden fast sehr wüthen.
 Die Mutter muß gar sein allein,
 Doch will sie Gott behüten,
 Und der recht Vater sein.

3. Thereat the Dragon raged, and stood
 With open mouth before her;
 But vain was his attempt, for God
 His buckler broad threw o'er her.
 Up to his throne
 He caught his Son,
 But left the foe
 To rage below.
 The mother, sore afflicted,
 Alone into the desert fled,
 There by her God protected,
 By her true Father fed.

BY connecting this hymn with the Apocalypse, Luther presents a picture of the Christian Church. In his description he had in mind, Mary, "the queen of heaven." He proceeds in a similar manner, in his commentaries on the Psalms, and in his Church Postil. Among the saints, whom he reverences, Mary occupies the highest place. He even preached her as a theme, *e. g.*, Sermon 121. Kawerau points out a strong resemblance between this hymn and the explanation of the 45th Psalm, which appeared in 1532, the probable date of this hymn.

In spite of the evident vigor of style and contents it nevertheless, in the construction of its verses, appears a trifle artificial. It contains less of the popular air than the strains of a Minnesinger and the German minstrels. Luther's "Maid," called "Woman" in the book of Revelation, is the true congregation of God as she existed already in the Old Testament, and is now made real, in the Christian Church, as the Congregation of Believers in Christ.

Stanza 1 breathes fervent love for the Church that administers so much to her own, Rev. 12 : 1, 2; 2 describes the glory of the Church, v. 2, 3; and 3 points to her victory, through the exalted Christ, after her hardships on earth are ended.

The hymn appeared, without music, in Klug's book, of 1535 and 1543.

Was fuercht'st du, Feind Herodes sehr

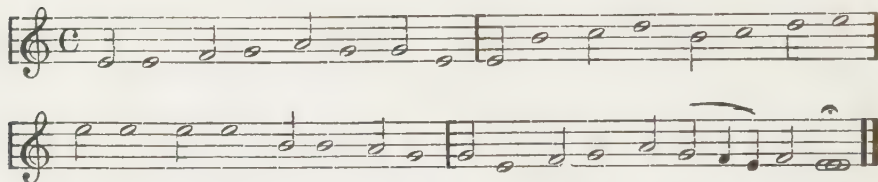
Why, Herod, unrelenting foe

Herodes hostis impie

St. Matt. 2 : 3; 3 : 9, 16; St. John 2 : 6-10

TRANSLATIONS { C. U. 1
N. C. U. 4

TITLE—An Epiphany Hymn



Was fürcht'st du, Feind Herodes, sehr,
Daß uns geboren kommt Christ der
Herr?

Er sucht kein sterblich Königreich,
Der zu uns bringt sein Himmelreich.

2. Dem Stern die Weisen folgen nach,
Solch Licht zum rechten Licht sie bracht;
Sie zeigen mit den Gaben
drei,
Dies Kind Gott, Mensch und König sei.

3. Die Tauf im Jordan an sich nahm
Das himmelische Gotteslamm;
Dadurch, der nie kein Sünde that,
Von Sünden uns gewaschen hat.

4. Ein Wunderwerk da neu geschah:
Sechs steinern' Krüge man da sah
Voll Wassers, das verlор sein'
Art,
Ander Wein durch sein Wort draus ward.

5. Lob, Ehr und Dank sei dir gesagt,
Christ, geboren von der reinen Magd,
Mit Vater, und dem heiligen Geist
Von nun an bis in Ewigkeit!

WHY, Herod, unrelenting foe,
Doth the Lord's coming move
thee so?

He doth no earthly kingdom seek
Who brings his kingdom to the meek.

2. Led by the star, the wise men find
The Light that lightens all mankind;
The threefold presents which they
bring [King.
Declare him God, and Man, and

3. In Jordan's sacred waters stood
The meek and heavenly Lamb of God,
And he who did no sin, thereby
Cleansed us from all iniquity!

4. And now a miracle was done:
Six waterpots stood there of stone;
Christ spake the word with power
divine,
The water reddened into wine.

5. All honor unto Christ be paid,
Pure offspring of the holy maid,
With Father and with Holy Ghost,
Till time in endless time be lost.

WALTER informs us that this hymn originated on Dec. 12, 1541. We may accept his opinion with confidence, although Luther, in 1520 already, treasured the Latin antecedent, "A solis ortus cardine," on which

it is based. At that time he finished his composition, the last stanza of which may be taken as a prelude to his Babylonian Captivity. Avenarius pronounced it a masterpiece and expressed a doubt whether the most skillful poet of his time could have equalled it.

The hymn begins with the eighth stanza of the poem by Sedulius which follows the order of the alphabet:

Hostis Herodes impie,
Christum venire quid times?
Non eripit mortalia,
qui regna dat caelestia.

Buchwald, Kawerau, and others, state that in earlier days it was sung repeatedly, but now it is scarcely known. They say it is probably the one hymn that does little credit to its author. It seems to lack internal unity.

Stanza 1 presents the appearance of the hidden Christ, and the snare of Herod; 2 the adoration of Wise Men, the representatives of the heathen world; 3 the epiphany of his Messianic dignity at his baptism; 4 his first miracle, at Cana; and 5 a doxology.

Klug published it in 1543, Spangenberg, Bucer and Babst in 1545.

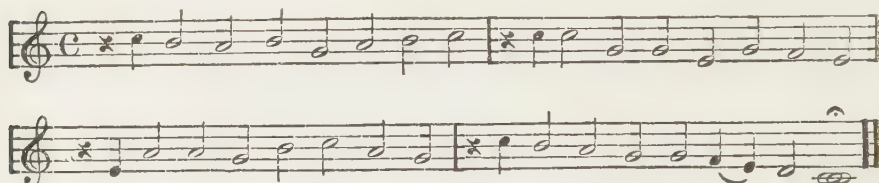
Vom Himmel kam der Engel Schaar

To Shepherds, as they watched by night

ST. LUKE 2 : 10, 11; ST. MATT. 2 : 6

TRANSLATIONS { C. U. 2
N. C. U. 7

TITLE—Christmas Hymn



Vom Himmel kam der Engel Schaar
Erschien den Hirten offenbar.
Sie sagten ihn'n: ein Kindlein zart,
Das liegt dort in der Krippen hart.

TO shepherds, as they watched by
night,
Appeared a troop of angels bright;
Behold the tender babe, they said,
In yonder lowly manger laid.

2. Zu Bethlehem, in Davids Stadt,
Wie Micha das verkündet hat;
Es ist der Herr Jesus Christ,
Der ewer aller Heiland ist.

2. At Bethlehem, in David's town,
As Micah did of old make known;—
'Tis Jesus Christ, your Lord and
King,
Who doth to all salvation bring.

3. Des sollt ihr billig fröhlich sein,
Daß Gott mit euch ist worden ein;
Er ist gebor'n eur Fleisch und Blut,
Eur Bruder ist das ewig Gut.

3. Rejoice ye, then, that through his Son
God is with sinners now at one;
Made like yourselves of flesh and
blood,
Your brother is th' eternal Good.

4. Was kann euch thun die Sünd und Tod?
Ihr habt mit euch den wahren Gott;
Laßt zürnen Teufel und die Höl,
Gotts Sohn ist worden eur Gesell.

4. What harm can sin and death then
do?
The true God now abides with you:
Let hell and Satan chide and chafe,
God is your fellow—ye are safe.

5. Er will und kann euch lassen nicht,
Setzt ihr auf ihn eur Zuberficht.
Es mögen euch viel fechten an:
Dem sei Trotz, der's nicht lassen kann.

5. Not one he will nor can forsake
Who him his confidence doth make:
Let all his wiles the tempter try,
You may his utmost powers defy.

6. Zuletzt müßt ihr doch haben recht;
Ihr seid nun worden Gotts Geschlecht.
Des danket Gott in Ewigkeit —
Geduldig, fröhlich allezeit!

6. You must prevail at last, for ye
Are now become God's family:
To God forever give ye praise,
Patient and cheerful all your days.

IN spite of the close relation of this hymn to the middle period of Luther's poesy, it manifests a real personal sentiment. The manly spirit of "Ein feste Burg" lives in it. The title: "Another Christmas Hymn adapted to the former tune, 'Vom Himmel hoch,' " is explained by the fact that it was published after the other hymn to which the melody had been applied. If the order of the two hymns can not be definitely established, "It is certain," says Achelis, "each presents the Christ from a totally different perception. The hymn, 'Vom Himmel hoch' sets forth the great humility of the Christ, whilst this hymn treats of the significance of the Incarnation for the redemption of the world. Be not afraid, but rejoice over this Child, is its tone. It appears altogether unchildlike when compared with 'Vom Himmel hoch.' "

This hymn was sung, quite frequently, on private occasions, whilst the other was regarded as the proper hymn for public worship; but, in time, the shorter hymn was repeatedly substituted for the longer form.

Stanza 1 narrates the angel-tidings to the shepherds; 2 the declarations of the prophets; 3 the reconciliation of the sinner to his God; and 4-6 glory in the defeat of Satan, and the victory of the family of God.

The hymn appeared in "Geistliche Lieder," Wittenberg, by Klug, 1543. In his Nuernberg book of 1759, Riederer dates the hymn in 1537.

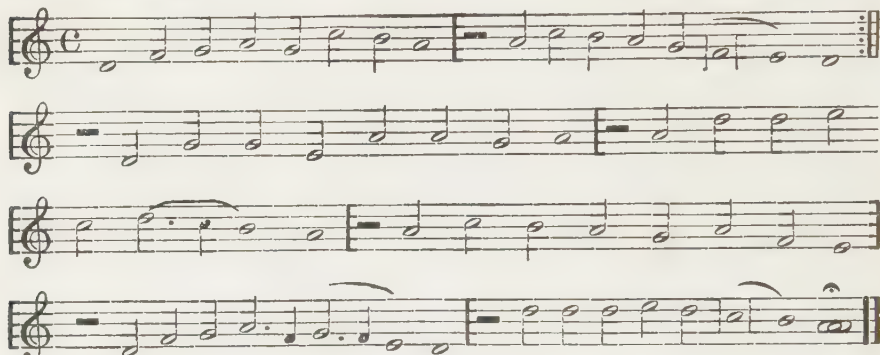
Christ, unser Herr, zum Jordan kam

To Jordan came our Lord the Christ

ST. MATT. 3 : 13-17; ST. MARK 16

TRANSLATIONS { C. U. 1
N. C. U. 6

TITLE—A Baptism Hymn



Christ, unser Herr, zum Jordan kam,
Nach seines Vaters Willen,
Von sankt Johann's die Taufe nahm,
Sein Werk und Amt zu 'rfüllen.
Da wollt er stiften uns ein Bad,
Zu waschen uns von Sünden,
Erfäufen auch den bittern Tod
Durch sein selbst Blut und Wunden.
Es galt ein neues Leben.

2. So hört und merket alle wohl,
Was Gott heist selbst die Taufe,
Und was ein Christe glauben soll,
Zu meiden Ketzer Hause:
Gott spricht und will, das Wasser sei
Doch nicht allein schlecht Wasser;
Sein heiligs Wort ist auch dabei
Mit reichem Geist ohn' maßen.
Der ist allhie der Täufer.

3. Solchs hat er uns beweiset klar
Mit Bilden und mit Worten:
Des Vaters Stimm man offenbar
Daselbst am Jordan hörte.
Er sprach: das ist mein lieber Sohn,
In dem ich hab Gefallen
Den will ich euch befohlen han!
Daß ihr ihn höret alle,
Und folget seinem Behren.

TO Jordan came our Lord the Christ,
To do God's pleasure willingly,
And there was by Saint John bap-
All righteousness fulfilling; [tized,
There did he consecrate a bath
To wash away transgression,
And quench the bitterness of death
By his own blood and passion;
He would a new life give us.

2. So hear ye all, and well perceive
What God doth call baptism,
And what a Christian should believe
Who error shuns and schism:
That we should water use, the Lord
Declareth it his pleasure;
Not simple water, but the Word
And Spirit without measure;
He is the true Baptizer.

3. To show us this, he hath his word
With signs and symbols given;
On Jordan's banks was plainly heard
The Father's voice from heaven:
"This is my well-belovéd Son,
In whom my soul delighteth;
Hear him." Yea, hear him every one
Whom he himself inviteth,
Hear and obey his teaching.

4. Auch Gottes Sohn hier selber steht
In seiner zarten Menschheit:
Der heilige Geist hernieder fährt,
In Taubenbild verkleidet,
Daß wir nicht sollen zweifeln dran,
Wenn wir getauft werden,
All' drei Person' getauft han;
Damit bei uns auf Erden
Zu wohnen sich ergeben.
 5. Sein'n Jüngern heißt der Herr Christ:
Geht hin, all Welt zu lehren,
Daß sie verlorn in Sünden ist,
Sich soll zur Buße kehren.
Wer glaubet und sich taufen läßt,
Soll dadurch selig werden;
Ein neugeborner Mensch er heißt,
Der nicht mehr könne sterben,
Das Himmelreich soll erben.
 6. Wer nicht glaubt dieser großen Gnad,
Der bleibt in seinen Sünden,
Und ist verdammt zum ew'gem Tod
Tief in der Hölle Grunde.
Nichts hilft sein eigne Heiligkeit,
All sein Thun ist verloren;
Die Erbsünd machts zur Nichtigkeit,
Darin er ist geboren;
Vermag ihm selbst nicht helfen.
 7. Das Aug allein das Wasser sieht,
Wie Menschen Wasser gießen.
Der Glaub im Geist die Kraft versteht
Des Blutes Jesu Christi.
Und ist vor ihm ein rothe Fluth,
Von Christi Blut gefärbet,
Die allen Schaden heilen thut,
Von Adam her geerbet!
Auch von uns selbst begangen.
 8. Drum danken wir dir inniglich
Für deine Treu und Güte,
Herr Jesu Christ, und bitten dich,
Gib stets ein neu Gemüthe,
Daß, wie du uns hast durch die Tauf
Ins Gnadenreich genommen,
Wir auch so führen unsern Lauf,
Damit wir endlich kommen
Zu dir ins Reich der Ehren.
- Späterer Zusatz.
4. In tender manhood Jesus straight
To holy Jordan wendeth;
The Holy Ghost from heaven's gate
In dovelike shape descendeth;
That thus the truth be not denied,
Nor should our faith e'er waver,
That the Three Persons all preside
At Baptism's holy laver,
And dwell with the believer.
 5. Thus Jesus his disciples sent:
Go, teach ye every nation,
That lost in sin they must repent,
And flee from condemnation:
He that believes and is baptized,
Obtains a mighty blessing;
A new-born man, no more he dies,
Eternal life possessing,
A joyful heir of heaven.
 6. Who in his mercy hath not faith,
Nor aught therein discerneth,
Is yet in sin, condemned to death,
And fire that ever burneth;
His holiness avails him not,
Nor aught which he is doing;
His inborn sin brings all to naught,
And maketh sure his ruin;
Himself he can not succor.
 7. The eye of sense alone is dim,
And nothing sees but water;
Faith sees Christ Jesus, and in him
The lamb ordained for slaughter;
She sees the cleansing fountain red
With the dear blood of Jesus,
Which from the sins inherited
From fallen Adam frees us,
And from our own misdoings.
 8. We therefore thank Thee fervently,
Upon thy constant goodness,
Lord Jesus Christ; and we pray Thee,
A new heart ever give us;
That like as thou us through the font
Hast brought to love's dominion,
So may we all direct our jaunt
That, when at length to Thee we
We see Thy home of glory. [run,

THE melody "Es woll uns Gott genædig sein," adapted to this hymn, by John Walter, was modeled after a popular air of the 15th century:

Aus hartem Wey klagt sich ein Held,
In strenger Hut verborgen.

Klug, in 1543, and Babst, in 1545, also used this melody.

The original title placed over the hymn is: "A hymn on our Holy Baptism, wherein is briefly comprehended its essence, its institution and its use." It is a Catechism Hymn which sets forth the Lutheran doctrine of Baptism. The elements of the Catechism are associated with the history of the baptism of Christ. Spitta points to a Latin hymn as its model with which Luther must have been familiar, as is shown by his sermon on Baptism, in 1535. Achelis thinks he wrote it in 1541, but offers no convincing proof for his opinion.

To the poetic treatment and construction of the first three parts of the Catechism:

"Dies sind die heiligen zehn Gebot,"
"Mensch, willst du leben seliglich,"
"Wir glauben all an einen Gott,"
"Vater unser im Himmelreich,"

Luther adds the fourth part in this edifying Baptism Hymn. The contrast of the hymns, which treat of the first four parts of the Catechism, with the two, which take their material from the fifth part, viz.:

"Jesus Christus unser Heiland, der von uns,"
"Gott sei gelobet und gebenedeiet,"

merits consideration. In the latter hymns, he omits the didactic element and simply sings, in an edifying manner, the thoughts which stir the soul, during the reception of the Holy Communion. This is the more remarkable, indeed, since the material for his first Communion Hymn was furnished by the extremely valuable hymn of John Huss. For this reason Luther's Communion Hymns are not included among the poetical treatments of the Catechism, in the same way as those which he prepared for the first four parts.

The value of this hymn can not be fully estimated until it is sung, which is the case with so many excellent hymns of the 16th century. A casual reading is not sufficient to reveal it as a pearl of great price. He who listens to a congregation of children (Ps. 8 : 2), singing these precious lines, must be stirred in spirit, and learn how it supports him in overcom-

ing temptations and aids him in growth in grace, in a truly sacramental manner.

Stanza 1 presents the ground and institution of Holy Baptism, through Christ himself; 2 the significance of the Sacrament: not simply water, but the Word of God, which accompanies and is connected with the water, and our faith; 3-4 the great sacredness of the Holy Sacrament, for God himself makes his abode in the believing heart; 5 the three persons of the blessed Trinity are actively present, and bestow their gifts upon the baptized; 6-7 show that all rests upon Christ's command; 8 buries the baptized with Christ into his death, presents him with the redemptive power of his blood, and thus reveals Baptism as a water of life, through the renewing influence of the Holy Ghost.

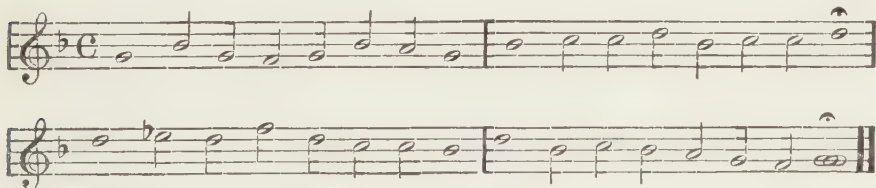
The hymn was printed on sheets, in 1541; in 1542 it was published in the Magdeburg Gesangbuch, and in 1543 or 1544 in the "Geistliche Lieder."

Erhalt uns, Herr, bei deinem Wort

Lord, keep us steadfast in Thy Word

TRANSLATIONS { C. U. 6
N. C. U. 8

TITLES { Closing Hymn
A Hymn for Peace



Erhalt uns, Herr, bei deinem Wort
Und steure deiner Feinde Mord,
[Original: und steur des Pabsts und
Türken Mord.]
Die Jesum Christum, deinen Sohn,
Stürzen wollen von deinem Thron.

2. Beweis dein Macht, Herr Jesu Christ,
Der du Herr aller Herren bist,
Beschirm dein arme Christenheit,
Daß sie dich lob in Ewigkeit.

3. Gott heilger Geist, du Tröster werth,
Gib dein Volk ein'rei Sinn auf Erd;
Steh bei uns in der letzten Noth,
Gleit uns ins Leben aus dem Tod.

LORD, keep us steadfast in Thy Word;
Curb those who fain by craft or
sword
Would wrest the kingdom from Thy
Son,
And set at naught all He hath done.

2. Lord Jesus Christ, Thy power make
known,
For Thou art Lord of lords alone;
Defend Thy Christendom, that we
May evermore sing praise to Thee.

3. O Comforter, of priceless worth,
Send peace and unity on earth,
Support us in our final strife,
And lead us out of death to life.

Tr. Catherine Winkworth, 1863.

IT is still remembered that, during the days when this hymn was first sung, in the Protestant churches, the glory of the German Empire had almost departed. The Pope was fully resolved to destroy the "Lutheran heresy." The powerful confessional writings of the Smalkald Articles thoroughly enraged him. He had a willing vassal in the Emperor, Charles V, who would only too gladly have involved the Protestant states in war, had he not been restrained by the repeated dissensions of the French. And, when, at last, he considered himself in a position to strike, the invasion of the Turks, on his south-eastern borders offered him a stronger and more stubborn foe. When the emperor found his army too weak to meet the Turk, he was glad to conciliate the Protestant princes and solicit the assistance of their troops. The Lutheran princes remembered the divine injunction: "Love thy neighbor," and, therefore, furnished well armed troops, and financial support for the cause of the war. History, however, reveals some disgraceful facts. The Lutheran allies were placed in the front ranks in battles and were miserably supported. According to captain Schertlin, their money was squandered and diverted from the object for which it had been given. No wonder the Turk inflicted repeated defeats upon the Emperor and drove back his forces, until parts of Austria and all Hungary were overrun, and Germany threatened. The adage "Where the Turk treads no grass grows" became a terrible reality. Towns and villages were razed, and people tormented or dragged into slavery. The name of Jesus was blasphemed most shockingly. But for the brave resistance of the Germans, and the strengthening and encouragement of their men, in their extremity, by appropriate and soul-stirring hymns, the country would have been laid waste, from the Black Sea to the Elbe, yea, even to the Rhine. Believing their cause righteous, they everywhere appealed to God for help; in Saxony, Hesse, and Brandenburg. They were convinced a righteous cause must prevail, and the divine Word remain: "Thus far shalt thou go and no farther." Luther assisted and inspired his people by his utterances, and his pen. During these grievous times, weekly services were held in the churches, and the God of Hosts was implored for mercy and help. Mindful of the promise, that out of the mouths of babes the Lord ordains strength, parents brought their children to church that they might join them in the Amens that followed the prayers.

The probable date of the hymn is 1541, when a service of Prayers, against the audacious Turks, was held in Wittenberg. Luther prepared a special Office in which most of the music was arranged for the boys of the

choir. In Klug's book, it bore the title: "A Hymn for the children to sing against the two arch-enemies of Christ and his holy Church, the Pope and the Turks." At a later date, a fourth stanza was added by an unknown hand:

Ach, Gott! lass dir befohlen sein
Die hart bedraengten Christen dein!
Beim festen Glauben uns erhalt,
Und reiss uns aus der Feind Gewalt.

The wife of the Elector, John Frederick, when, after the battle of Muehlberg, he had lost both crown and country and was languishing in prison, changed the fourth stanza into an intercessory prayer which the congregation sang as follows:

Ach, Herr, lass dir befohlen sein
Unsern Landsherrn, den Diener dein,
In festem Glauben ihn erhalt,
Und rett' ihn aus der Feind Gewalt.

One or two additional stanzas came from the pen of Justus Jonas, probably in 1545.

Frederick Klippgen, in his book of 1912, claims he found this hymn in the Luther-codex of Kadesch, dated 1530, and that it contains the humor of the hymns of 1520. It is a poem, prepared for some occasion, which appeared at a much later date, in the turning away of the Church. Medlar mentions it in the Naumburger Kirchenordnung, of 1537, as one of the hymns intended to be sung after the sermon.

Nicholas Selnecker shows how beautifully the train of thought of the first three stanzas, the original by Luther, follows the order of the first three petitions of the Lord's Prayer.

Stanza 1 prays to God, the Father, for help to keep his Holy Word; 2 prays to God, the Son, for the coming of his Kingdom, and strength to believe his Word and live a godly life in accordance with it; 3 prays to God, the Holy Ghost, for the communion of his saints, on earth and in heaven.

The hymn was printed on broad-sheets in Wittenberg, 1542. It appeared in the Magdeburg Gesangbuch of 1542, and in Klug's Geistliche Lieder, Wittenberg, 1543 or 1544.

THE hymn was naturally distasteful to the Papists. When, after Luther's death, the Protestant states had been conquered, by the Emperor and his Spaniards, and forced to syncretism, the singing of it

was forbidden on pain of death. A duke of Bavaria said to his servants, "For aught I care, you may gormandize, get drunk, and profligate, only do not become Lutheran and sing the infamous hymn, "Erhalt uns, Herr, bei deinem Wort."

DUKE ERNEST, of Braunschweig, had a different opinion of it. When, after the death of Charles V, a Spanish envoy came to his court and, out of deference to his host, accompanied him to church, he heard the singing of the hymn. He complained about it, but the duke said, "My pastor is not called that I might dictate to him what he shall preach or sing, but he is called that, in God's stead and by authority of his Word, he shall tell me, and all my people, what we shall believe and do in order to be saved. We shall hear and obey him, even as God and Christ; and for this reason I do not know how I may forbid his singing this hymn. If you prefer not to hear it, then you must remain out of church or go back to Spain."

THOMAS SMITH relates that the Sultan held a convocation of scholars of his empire and inquired of them whether they believed he might succeed if he waged war upon the Christians. They answered him by telling him that if he proceeded against them, as a man against men, he would undoubtedly be victorious, but, said they, "There are many children in Germany who constantly sing: 'Erhalt uns, Herr, bei deinem Wort.' These, unarmed, will beat you off and cause your retreat. Be their cry true or not, we Christians know that such will be the incontrovertible result."

THE Roman Catholic commander, Tilly, dealt less mercifully with the children of Magdeburg than the Turks. After a long siege he stormed the city, on the morning of the 20th of May, 1631. His cruel soldiers raved like savage beasts. While the school children marched across the public square, on their way to the church for refuge, they sang this hymn. This infuriated Tilly to such an extent that he commanded his Croats to charge upon them with their spears, and to throw them into the flames. The Pope celebrated the fall of Magdeburg with a *Te Deum*.

BY an edict of this sad war, all Lutheran preachers were banished from Bohemia, and the papal altars were restored in their churches. The aged minister of Reichenbach, Andrew Heisch (now eighty-three years

old), who had served his church for fifty-three years, was among the number. While the old man, leaning heavily upon his cane, passed through the gate of the city, the Papists caused all bells to be tolled. But the old man was not alone; more than two thousand of his parishioners and admirers accompanied him to an elevation, but a short distance from the city-enclosure, where he delivered his farewell address. He based his remarks upon the Acts of the Apostles 20 : 17-38. After the closing prayer, of that service, the congregation sang "Erhalt uns, Herr, bei deinem Wort," and parted from him.

ANOTHER incident of the Thirty Years' War is worth noting. A Swedish general had sold to the citizens of Eisfeld two sweet-toned bells for their town church. The bells had been taken from the cloister of Banz. While Catholic soldiers encamped in Eisfeld, the monks of Banz made two attempts to remove the bells. Their first attempt failed through the encounter of a conscientious Croat who resisted them because they endeavored to remove also a tower-clock. The Croat pressed upon the monks, with his sword, and, accompanied by fellow soldiers, ascended the tower and rang the bell so vigorously that they abandoned their purpose. They, however, carried off the clock. The monks made a second attempt to remove the bell, but failed again. As they were about to leave, a smaller bell was offered them. When they read the inscription, "Erhalt uns, Herr, bei deinem Wort," cast upon it, they declined the gift and went away. Duke Ernest, The Pious, was presented with this bell, as a thank-offering for his loyalty to the people of Eisfeld and their cause, and he hung it upon the "Peace-Stone," a memorial stone in Gotha.

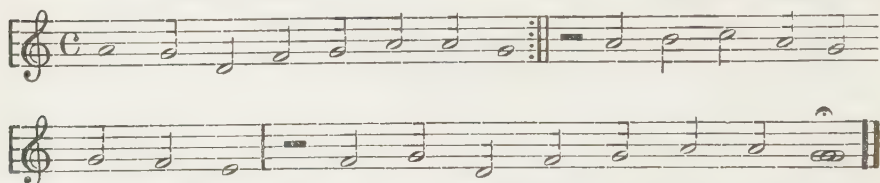
Der du bist Drei in Einigkeit

Thou who art three in unity

O lux beata trinitas

TRANSLATIONS { C. U. 2
N. C. U. 12

TITLES { Public Worship
An Evening Hymn



Der du bist drei in Einigkeit,
Ein wahrer Gott von Ewigkeit:
Die Sonn mit dem Tag von uns weicht,
Daß leuchten uns dein göttlich Licht.

2. Des Morgens, Gott, dich loben wir,
Des Abends auch beten vor dir;
Unser armes Lied rühmet dich,
Jezund immer und ewiglich.

3. Gott Vater dem sei ewig Ehr,
Gott Sohn, der ist der einig Herr,
Und dem Tröster, heiligen Geist,
Von nun an bis in Ewigkeit.

THOU who art three in unity,
True God from all eternity,
The sun is fading from our sight,
Shine thou on us with heavenly light.

2. We praise thee with the dawning day,
To thee at evening also pray,
With our poor song we worship thee
Now, ever and eternally.

3. Let God the Father be adored,
And God the Son, the only Lord,
And equal adoration be,
Eternal Comforter, to thee.

THIS is one of the twelve hymns which the Benedictine editors regarded as the work of St. Ambrose, whose Latin text follows:

"O lux beata, trinitas
et principalis unitas,
Jam sol recedit igneus
infunde lumen cordibus.

"Te mane laudum carmine,
te deprecemur vespere,
Te nostra supplex gloria
per cuncta laudet saecula."

About three years before his death, Luther translated these beautiful lines into German, and added a third stanza. It is one of his last hymns. The original text has been frequently translated into German, and, through three of these versions, has passed into English.

Its almost universal use was at Vespers on Saturdays, as is indicated in the older Roman Order, Venice, 1478. There were also occasions when it was assigned to Vespers, or Lauds, on Trinity Sunday.

It is a Vesper Hymn of Praise to the Blessed Trinity. Stanza 1 pleads for a heart set aglow while the glory of day pales into night; 2 breathes the earnest of continual praises; and 3 is a Doxology.

The hymn appeared in Klug's book, Wittenberg, 1543; Babst, 1545; the Madgeburg edition of 1551; and other minor publications.

CONTEMPORANEOUS HYMNS

AND

THEIR AUTHORS

Authorities are greatly divided over the ascription of certain hymns that appeared simultaneously with the hymns of Luther. Believing it to be of special interest to read brief accounts of a few, the following are given.

All Ehr und Lob soll Gottes sein

To God be glory, peace on earth

Gloria in excelsis Deo

ST. LUKE 2 : 14

THE simple, original, form of the Latin of this hymn is contained in the Song of the Angels: "Glory to God in the highest, and on earth peace, good-will toward men," and came into early use. It is found in the "Liturgy of St. James," where it is directed to be recited, by the Minister (priest) when the gifts were "sealed."

From such a simple beginning, it soon expanded into the form of an elaborate hymn. The most complete text, the form in which it existed in the 5th century, is given at the end of the Psalms and Canticles, in the Codex Alexandrinus, of the same century, and is on file in the British Museum.

Translations of the original text, into English and German, and from the German into English and other tongues, are very numerous. A rendering into four stanzas, of seven lines each, by Nicolaus Decius, appeared first in Low German as, "Alleine God in der hoege sy eere," the Rostock Gesang Buch of 1525. A copy of it is preserved in the library of the Rostock University. Wackernagel quotes it from the Rostock Gesang Buch, of 1526, and, in High German, from V. Schuman's Gesang Buch, Leipzig, 1539. Also the melody is ascribed to Decius. This, as well as the text, soon became a favorite in Germany, and was used in high festivals, on Communion and other occasions, and has been in almost universal use, to this day.

The Kirchenbuch credits Kaspar Loener, 1529, for the German version, now in use, and divides it into two parts, suitable for responsive song, by two choirs.

Klippgen says, Medler printed the hymn under Luther's name, in 1537. He reasons that, since Luther reviewed the Naumburger Kirchenordnung, there can be no doubt as to his authorship.

It appeared in Klug's book, Wittenberg, 1543; in Babst, 1545; and in Spangenberg, Magdeburg, 1545.

Der Tag, der ist so freudenreich

· Royal day that chasest gloom

Dies est lætitiæ

THE Latin of this Christmas hymn is ascribed to Adam of St. Victor, of the 12th century. Some authorities locate it in the 14th century. A German national hymn, as a translation of the Latin, appeared in the 15th century. It is claimed Luther accepted this unchanged. The national hymn, "Ein Kindelein so loeblich," associated with this hymn, appeared, as a second stanza, also in the 15th century.

Koch places the original stanza in 1524. It was published by Klug, Wittenberg, in 1535. Wackernagel omits both stanzas in his collection of Luther's hymns.

Run treiben wir den Papst heraus

Now banish we the Pope

THIS poem has a companion, or sequel, in "Der Papst und Greul ist ausgetrieben," The Pope and abomination are expelled. Both these poems were designed to be sung by the children in their Shrove-tide games. On Wednesday before Laetare, the fourth Sunday in Lent, that is, in "Mid-Lent," the young people, after the manner of an old custom, celebrated a "Springtime" festival in the open air. The conflict between winter and spring was portrayed in the following manner: Winter, represented by a figure composed of moss and straw, was vanquished and slain by summer, impersonated by a lad covered with leaves. Hymns were sung during the processional and recessional of the company.

Luther was undoubtedly familiar with these games, and his own sons may have been participants, while he watched them and shared their joys. Other instances also show that Luther was inclined to view worldly

pleasures as types of spiritual things, and also his war with the Pope. We have a fine example of this in his hunting expeditions, to which he was occasionally invited. When viewed in this light, there seems to be sufficient evidence to ascribe both poems to Luther. This was done for many years. Later researches, however, show that Luther simply promoted the publication of the poem which his friend Mathesius brought to him. (Koestlin's Luther, Edition 2, Vol. 2. pp. 613, 686.) We also detect a strain in it which does not harmonize with his style in other poems. The purpose of the hymn, as compared with its contents, marks the difference. In other instances Luther, as author by divine grace, understands how to give expression to a childlike spirit. To appreciate this it is but necessary to recall his Christmas hymns by which he strove to reanimate adults with the thought and activity of a child; and it is not to be taken for granted that, in the case of a hymn, even for child's play, when he gives it a spiritual direction, he should have sung it in the strain of a learned perception and mature experience. In the second, or recessional hymn, the childlike intuition is more clearly felt, from which view-point fewer scruples arise against the probable authorship of Luther. But the hymn did not appear in print until 1569, which would leave room only for the theory that it is a posthumous poem.

Stanzas 1-2 drive out the Pope from the Church where he has injured many souls; 3 securely binds his indulgences, bulls, decretals, instruments of theft and disgrace; 4-5 cast down the Roman idol and enthrone Christ, the true High Priest; 6 Jesus reigns alone, He is the head of all Christendom, to Him be praise; and 7 bespeaks the peace of God, and fruitful seasons, during the approaching summer, and defends God's own against the Pope and the Turk.

Christ, der du bist Licht und Tag

Christ, who art light and day

Christe, qui lux et die

THIS hymn occupies a unique position in Dutch hymnody and is the only instance of a hymn passing, without interruption, from the ancient office books of the church into general use among the Reformed. It is a development of a composition by Wolfgang Meusslin (Musculus), professor of theology in Berne, who died Aug. 30, 1563. A Wesleyan missionary, Mr. Shaw, in his "Memorials of South Africa," calls it the "beautiful evening hymn of the natives."

© du armer Judas was hast du gethan?
O thou poor Judas, what hast thou done?

THIS is a paraphrase of the ancient Judas Hymn.

Sei Lob, Chr, Preis und Herzlichkeit
Ich will den Herren loben allezeit

PSALM 33

Ich dank dem Herrn von ganzem Herzen

PSALM 111

Da Israel aus Egypten zog

PSALMS 114 and 115

Christ is die Wahrheit und das Leben

ST. JOHN 14

In meinem Elend ist dies mein Trost

JOB 19

These are titles of hymns credited, by certain authors, to Luther; but the most reliable authorities fail to corroborate the claim.

THE following are a few prominent hymn-writers, of Luther's time, and titles of their hymns:

PHILIP MELANCHTHON, born Feb. 16, 1497, died April 19, 1560.

Herr Gott, dich loben alle wir.

JUSTUS JONAS, born June 5, 1490 (1493?), died Oct. 9, 1555.

A Saxon reformer, friend and assistant of Luther, who was present at Luther's death and preached his funeral sermon.

Der Herr erhoer euch in der Noth.
 Herr Jesus Christ dein Erb wir sind.
 Wo Gott der Herr nicht bei uns haelt.

He also composed the fifth stanza of Luther's

Erhalt uns, Herr, bei deinem Wort.



LUTHER'S WINTER PLEASURES.

Designed by Gustav Koenig.

PAUL EBER, born Nov. 8, 1511, died Dec. 10, 1569.

Eber was to Melancthon what Jonas was to Luther. His father was a master-tailor, in Kitzingen. He graduated at the University of Wittenberg in 1536, and taught philosophy, Latin and Hebrew, and received his D. D. in 1559.

Helft mir Gottes Guete preisen.
Herr Jesu Christ, wahr'r Mensch und Gott.
Wenn wir in hoechster Noth und Pein.

JOHN AGRICOLA, born April 20, 1492, died Sept. 25, 1566.

He was born at Eisleben and, on account of his delicate frame, was commonly known as "Magister Grickel."

Ich ruf' zu dir, Herr Jesu Christ.
Froelich wollen wir Alleluja singen.

JOHN SPANGENBERG, born 1484, died 1550.

A native of Nordhausen. He served the Church as Superintendent at Eisleben.

Der Heil'gen Leben thut stets nach Gott streben.

He published the Nordhausen Gesangbuch in 1545.

CYRIAKUS SPANGENBERG, born June 7, 1528, died Feb. 10, 1604.

Son of the former Spangenberg, and a messmate of Luther. He served as Chief-marshall in Mansfield.

Nach dir, O Herr, verlangst mich.
Am dritten Tag ein' Hochzeit ward.
Da Jesus nun hatt' dreissig Jahr.

He published a book of 114 hymns, in 1568, and his "Cythara Lutheri," in 1569.

ELIZABETH CRUCIGER, ———, died May, 1535.

She was a daughter of a family belonging to the Polish nobility. Persecutions drove her people to Wittenberg where she married Casper Cruciger, in 1524. The Crucigers were very intimate friends of Luther and his family.

Herr Christ, der einig' Gottessohn.

PAUL SPERATUS, born Dec. 13, 1484, died Sept. 17, 1554.

Speratus matriculated at the University of Freiburg (Baden), in 1503. He also studied in Paris, and at some of the Italian universities. In 1518 he was a preacher in Bavaria. Count Leonhard von Zech asked him to reply to a violent sermon against marriage by a monk in St. Peter's Church, in Vienna. By order of the bishop he preached in St. Stephen's Cathedral, on the Epistle for the 1st Sunday after Epiphany, and set forth the true status of the monastic life and enforced celibacy, and also explained the doctrine of Justification by Faith. He came to Wittenberg in 1523, and assisted Luther in his preparation of the "Etlich christlich lider," which contains three of his hymns. He took a prominent part in drawing up the Kirchenordnung, for the Prussian church, which was presented to the Diet, Dec., 1525, and printed in 1526.

Es ist das Heil uns kommen her.
In Gott glaub ich, dass er hat.
Hilf Gott, wie ist der Menschen Noth.
Ich ruf zu dir, Herr Jesu Christ.

JOHN GRAUMANN, born July 4, 1487, died April 29, 1541.

Graumann was called "Poliander," and assisted Speratus in his reformatory labors in Prussia. While he served as Dr. Eck's secretary, in the Leipzig Disputation, he was converted to Protestantism through Luther's scholarly use of the Holy Scriptures. Invited by the Margrave Albrecht of Brandenburg to aid the Reformation in Prussia, he began to preach in the Altstadt church in Koenigsberg, in Oct., 1525.

Nun lob' mein Seel' den Herren.

The Margrave ALBRECHT OF BRANDENBURG-CULMBACH, born March 28, 1522, died Jan. 8, 1557.

This Alcibiades of Germany was a brave soldier. He accompanied the Emperor Charles V to his French war in 1544, and against the Schmal-kald Protestant Union, 1546. In 1552 he took his stand as a Protestant prince.

Was mein Gott will, das g'scheh allzeit.

LAZARUS SPENGLER, born March 13, 1479, died Sept. 7, 1534.

A son of the town-clerk of Nuernberg who wrote much in defence of Luther's teaching and sermons. He learned to know and admire Luther while Luther passed through Nuernberg on his way to Augsburg. His name also appeared on the Pope's Bull of Excommunication issued against Luther, June 15, 1520.

Durch Adam's Fall ist ganz verderbt.
Vergebens ist all Mueh und Kost.

HANS SACHS, born Nov. 5, 1494, died Jan. 25, 1576.

He called himself the cobbler and poet. Luther, he called, "The Nightingale of Wittenberg."

Warum betruebst du dich, mein Herz.

After some 200 of his poems had appeared in print, George Mueller collected and published them, in Nuernberg, in 1558.

VEIT DIETRICH, born 1506, died March 26, 1549.

A preacher in St. Sebaldus Church, in Nuernberg.

Bedenk, o Mensch, die grosse Gnad.

SEBALDUS HEYD, born 1498, died July 9, 1561.

Rector in the St. Sebaldus school.

O Mensch, bewein' dein' Suende gross.
Wer in dem Schutz des Hoechsten ist.

JOHN HESSE, born Sept. 23, 1490, died Jan. 6, 1547.

This man was greatly honored by the Roman Church. He was appointed secretary to the bishop, in Reuss, in 1513; he was given the degree of Doctor of Theology, and appointed a sub-deacon, in Ferrara, in 1519; became a deacon in Rome, in 1520; and Canon of the Chapter, in Reuss, Brieg and Breslau, in 1521. In 1522, he embraced the Protestant faith.

O Mensch, bedenk zu dieser Frist.
O Welt, ich muss dich lassen.

MICHAEL STIEFFEL, born 1487, died April 19, 1567.

Reformer of Essling.

Dein armer Hauff, Herr, thut klagen.
Johannes thut uns schreiben von einem Engel klar.

GEORG GRÜENWALD, ———, died 1530.

He was an Anabaptist shoemaker who, for his principles, was burnt at the stake, 1530, at Kopffstain. An Anabaptist Chronicle, preserved in the public library in Hamburg, credits him with the hymn:

Kommt her zu mir, sagt Gottes Sohn.

PRINCE GEORGE OF WUERTEMBERG, born Feb. 4, 1498, died July 17, 1558.

Gott sei uns gnaedig.
Psalm 67.

HERMANN BONN, born 1504, died Feb. 12, 1548.

He matriculated at Wittenberg in 1523, and thus became a pupil of Luther and Melanchthon. He became rector of St. Mary's School, Luebeck, in 1530, and was appointed Superintendent of Luebeck in 1531. He occupied much of his time in revising old Latin hymns and translating them into Low German. He is the founder of the Low German Hymnody. In 1543 he came to Osnabrueck, where his labors won that principality to the cause of the Reformation.

Ach wir armen Suender.
Jesus Christus wahr' Gottes Sohn.

ANDREW KNOEPKEN, born about 1490, died Feb. 18, 1539.

He assisted John Bugenhagen, the principal of the school at Treptow, in East Pomerania. Through a tumult, he was banished from his home and, in his flight, came to Riga, in 1522, where he was the first Lutheran preacher to declare the Protestant creed. He prevailed over the monks in a disputation and was appointed Archdeacon of St. Peter's Church.

Hilf Gott, wie geht das immer zu.
Von allen Menschen abgewandt.

JOHN FREDER, born Aug. 29, 1510, died 1562.

He began preaching in his native city, Coeslin. Later he became con-
rector in the school and pastor of the cathedral, in Hamburg.

Ach Herr, mit deiner Hilf erschein.
Gott, Vater, in dem Himmelreich.

NICOLAUS DECIUS, ———, died March 21, 1541.

Decius is supposed to have been a native of Upper Franconia, Bavaria, and was known as *Tech*. Originally a monk, he became provost of the cloister at Steterburg, near Wolfenbuettel. Convinced of the soundness of Luther's opinions, he embraced Protestant Christianity and, in 1522, he came to Brunswick, where he was appointed master in the St. Katherine and Egidien School. Later, he became pastor of St. Nicholas's Church in Stettin. As a master musician, and especially skillful on the harp, he composed and adapted many tunes to Protestant worship.

Allein Gott in der Hoeh sei Ehr.

Luther said, "One feels, indeed, that this hymn has not grown, nor been made, on earth,—it came down from heaven."

Heilig ist Gott, der Vater.
O Lamm Gottes unschuldig. (1531.)

This is the oldest, original Passion-Hymn in the Christian Church.

JOHN SCHNEESING, poet and artist, ———, died 1567.

He was called "Chiomusus," and became vicar of the Church of St. Margaret, in Gotha, where he composed a splendid Protestant Agenda. A Muenzer fanatic, by the name of Storch, caused him much anxiety and labor until he was convinced of the truth. Schneesing was especially faithful in instructing the young, for whom he prepared a catechism. He also taught them to sing many hymns, and tunes of his own composition.

Allein zu dir, Herr Jesu Christ.

ADAM REISSNER, born 1496, died 1575.

As student of the noted Reuchlin he became proficient in the classics. Reissner was a governor of the sons of Captain George, of Freundsberg.

It was Freundsberg who said to Luther, as he entered the city of Worms, "Monk, monk, this day thou goest upon a difficult way; like I, when I enter the throng of battle. But, if thou art correct in thy opinion, and sure of thy affair, be thou comforted and ride on, in the Name of God. God will not forsake thee." After the capture of Rome, 1527, Reissner, who had accompanied Freundsberg during his campaign into Italy, came to Strassburg where he became a friend of Casper Schwenkfeldt.

In dich hab ich gehoffet, Herr.
O Mensch beklag dein Suend all' Tag.

NICHOLAS HERMANN, ———, died May 3, 1561.

A pious cantor in the Joachimsthal, in Bohemia, was grieved at the constant disputations of the learned. He found his greatest delight in quietly teaching the young. He was an intimate friend of Paul Eber and his pastor, Matthesius. He is known as a "Poet of the People"; his style is rugged and picturesque, like that of Hans Sachs.

Dankt dem Herrn heut und allezeit.
Die helle Sonne leucht't ject herfuer.
Erschienen ist der herrlich Tag.
Hinunter ist der Sonneschein.
Lobt Gott ihr Christen alle gleich.
Mit Todsgedanken geh' ich um.
Verzage nicht, o frommer Christ.
Wenn mein Stuendlein vorhanden ist.
Bescher uns, Herr, das taeglich Brod.

JOHN MATHESIUS, born June 24, 1504, died Oct. 8, 1565.

His father, Wolfgang, was a pious alderman, in Rochlitz. Though in poor circumstances, he spent a season in the schools of Nuernberg and Ingolstadt. He served as tutor in a family near Munich. In 1526, he found a copy of Luther's sermon on "Good Works," in the Castle Library at Odulphhausen. In 1529, he heard Luther preach on the subject of Holy Baptism. As rector of the high school, in Joachimsthal, he introduced Luther's Catechism, as a textbook. He kept in constant touch with the Lutheran confessors and teachers in Wittenberg.

Aus meines Herzens Grunde.
Errett uns lieber Herre Gott.
Herr Gott, der du mein Vater bist.
Gott Vater, Sohn, heiliger Geist.

QUEEN MARIA, born Sept. 17, 1505, died Oct. 15, 1558.

Queen Maria, of Hungary and Bohemia, was a daughter of King Philipp I. of Spain, and a sister of the Emperor Charles V. She was very favorably inclined to the teachings of the Protestant Church. After her husband had fallen, in the battle of Mohacz against the Turks, 1526, Luther wrote her a comforting letter, the sentiment of which she restated, in the form of a beautiful poem:

“Mag ich Ungluck nit widerstahn,
Muss Ungnad han
Dear Welt fuer mein recht Glauben.”

ERASMUS ALBER, born 1500, died May 5, 1553.

A native of Sprendlingen, he received his preliminary education in Nidda. He studied Theology and kindred branches, under Luther and Melanchthon, in Wittenberg. He was a pious man and a poet of some ability, but is known, chiefly, as a writer of fables. In 1541 he received the degree of Doctor of Theology from the University of Wittenberg. He was greatly devoted to the instruction of children.

Ach Gott thu dich erbarmen.
Christe du bist der helle Tag.
Freuet euch ihr Gottes Kinder all.
Gott hat das Evangelium gegeben dass wer werden frum.
Steht auf ihr lieben Kinderlein.

OLD MUSICAL SETTINGS

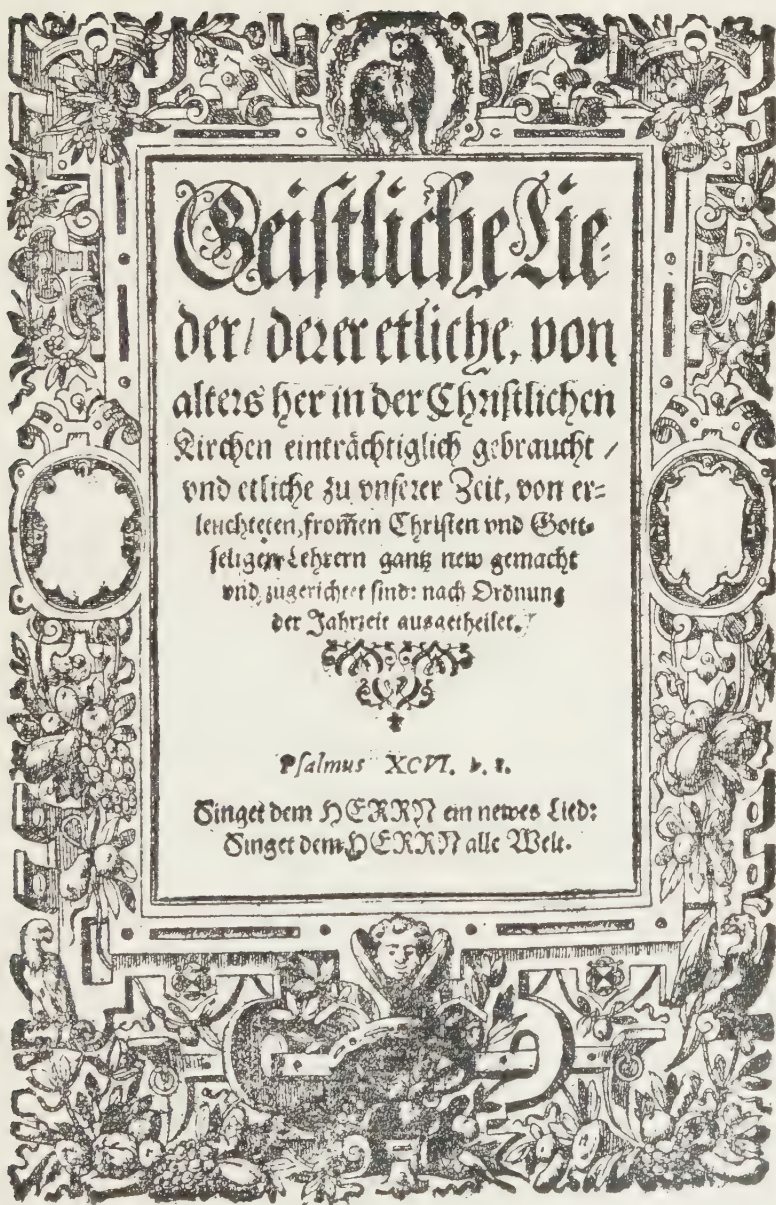
THAT Luther was a prince, among hymn writers of his time, is shown by the fact that his hymns were sung, not only in Lutheran communions, but also in the services of other denominations. The Bohemian Brethren published a hymn book in 1566, only twenty years after Luther's death, in which is found an appendix whose title page speaks for itself:

“Spiritual Hymns, some of which have been in universal use, in the Christian Church, from of old, and some have been made new, in our time, by enlightened, pious Christians and godly teachers, and prepared and distributed according to the seasons of the year.” Thirty-six hymns, credited to Luther, are contained in this appendix.

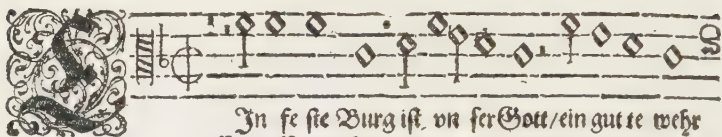
It is remarkable that Luther and all the gifted poets of his time attuned their harps to the strains of sacred, solemn and devotional diction.

There is nothing flippanant and trifling in their lines, nothing designed to play upon the passions and emotions of men, save the sense of worship. This should be borne in mind when we hear the silly jingle of modern tabernacle songs. "God is a Spirit: and they that worship Him must worship Him in spirit and in truth." A truly devotional hymn is objective, not subjective, in character.

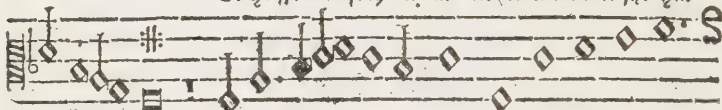
Prints of three hymns are inserted in order to show a musical staff of the Reformation era. Our fathers had a much more complicated style than our present system presents, but their artistic sense excites admiration.



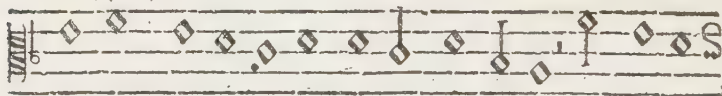
Psalmus. XLVI. Deus noster refugium & virtus. D. M. L.



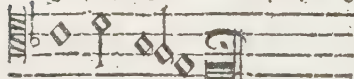
In se sie Burg ist vn ser Gott/ein gute wehr
Er hilfft vns frey aus al ler not/die vns ist hat



vnd Was sen: Der alt bö se Feind/mit ernst ers ist meint/
be :trof sen.



groß macht vnd viel list/ sein grausam Rü stung ist/auff Erd ist



nicht seins glei chen.

Wen vnser macht ist nichts ge-
han/wir sind gar bald verlohren: **X**
Es streit für vns der rechte Mann/
den Gott hat selbs erkoren.
Fragstu, wer der ist? Er heißt Jesue
Christ/der. **HEXX** Zebaoth / vnd
ist kein ander Gott/ das feld mus er
behalten.

Vnd wenn die Welt voll Teuffel
wer/vnd wolt vns gar verschlingē. **X**

So fürchten wir vns nicht so sehr/
es sol vns doch gelingen.

Der Fürst dieser Welt/wil sawr er
sich stell/thut er vns doch nicht: das
macht er ist gerichte / ein Wörlein
kan ihn fällen.

Das Wort sie sollen lassen stahn/
vnd kein danck dazu haben: **X**

Er ist bey vns im lauff dem plan/mit
seinem Geist vnd gaben.

Nehmen sie den Leib/ gutt, ehr, kint
vnd Weib/laß fahren dahin/ sie ha-
bens kein gewin/das Reich mus vns
doch bleiben. Amen.

Psalmus LXXII. Deus misereatur nostri.

D. M. L.

c. liij.

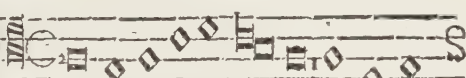


X.

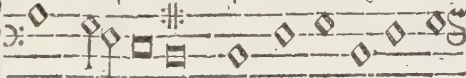


Von der Auferstehung Je- su Christi.

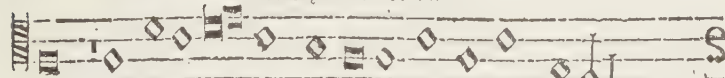
Christ ist erstanden, Gebessert
D. M. L.



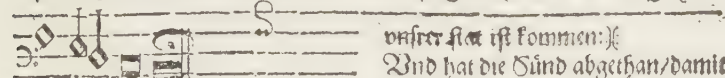
Christ lag in Todes ban den/ fur vn fre
Der ist wider er stan den/ vnd hat vns



Sünd ge ge ben: Des wir sol len frö lich
bracht das Le ben:



sein/ Gott loben vnd danckbar sein/ vnd singen: Hat le tu Jah,



Halle lu Jah.

Den Tod niemand zwingen kund/
bey allen Menschen kinden: ¶
Das machte alles vnser Sünd/ kein
vnschuld war zu finden.
Davon kam der Tod so bald/ vnd
nahm vber vns gewalt/ hiebt vns in
sein Reich gefangen. Hallelu Jah.
Jesus Christus Gottes Sohn/ an

vnser stam ist kommen: ¶
Vnd hat die Sünd abgethan/ damit
dem Tod genommen,
All sein recht vnd sein gewalt: da
bleib nichts denn Todts gestalt/ den
stach! hat er verlohren. Hallelu Jah.
Es war ein wunderlicher Krieg/
da Tod vnd Leben ringen: ¶
Das Leben behielt den sieg/ es hat
den Tod verschlungen.
Die Schrifft hat verkündet das/ wie
ein Tod den andern fras/ einspott aus
dem

b ij,

Vom Abendmal des Herren.

Iesus CHRISTVS, nostra salus. S. Iohannis Hussen lied,
durch D. M. L. verdeutsche.



Iesus Christus unser Hei-
land/der von vns die Gottes zorn wand/durch
das bitter sei den sein/ halff er vns aus der Hel- len pein.

Das wir nimtmer des vergessen/
gab Er vns sein Leib zu essen/ vnd zu
trincken sein rein Blut/welchs er vns
vergossen zu gutt.

Wer sich wil zu dem Tisch ma-
chen/der hab wol acht auff sein sa-
chen: wer vnwürdig hinzu geht/ fur
das leben den Tod empficht.

Du solt Gott den Vatter preisen/
das er dich so wol wolt speisen/ vnd
fur deine missthat/ in den Tod sein
Sohn geben hat.

Du solt glauben vnd nicht wan-
cken/das ein speise sey der fracken /
den ihr herr von sünden schwer/ vnd
fur angst ist beeräbet sehr.

Solch groß gnad vnd Barmher-
zigkeit/ sucht ein herr in großer ar-

beit/ist dir wol,so bleib davon / das
du nicht kriegest bösen lohn.

Er spricht selber; Kommt ihr ar-
men/lasst mich vber euch erbarmen:
kein Arzt ist dem starcken not/ sein
kunst wird an ihm gar ein spott.

Hettstu dir was kund erwerben /
was dürfft ich denn fur dich sterben?
Dieser Tisch auch dir nicht gilt / so
du selber dir helfen wilt.

Glaubstu das von herzen grunde/
vnd bekennest mit dem munde / so
bistu recht wol geschickt/vnd die spei-
se dein Seel erquickt.

Die frucht sol auch nicht ausblei-
ben / deinen Nächstten soltu lieben/
das er dein geniessen kan / wie dein
Gott an dir hat gethan.

D. M. L.

Gott

INDEX

Aim or purpose, Luther's, in hymn-writing.....	PAGE 77	Characteristics common to Luther's Hymns.....	PAGE 77
Alms, singing for.....	6	Charlemagne and musical art.....	4
Alphabet hymn.....	89	Charles the Fat, composer.....	66
Alpine avalanche.....	9	Children in Germany.....	138
Alsace occupied.....	48	Christ honored by song.....	7
Ambrose, St., hymn-writer.....	3	Christ is our Captain.....	32
Ambrosian hymn.....	116	Christaller in Africa.....	48
Amorous and carnal songs.....	13	Christendom approaching.....	85
Anhalt, princes of.....	45	Christmas prayer, Luther's.....	93
Apostle to German nation.....	11	Church, Congregation of believers.....	10
Art of music, origin.....	1	Church rooted in temple.....	31
Art of poetry nurtured in Rama.....	1	Clergy able to sing.....	4
Artisan's melody adapted.....	78	Coburg, Luther at.....	45
Auerbach, Samuel.....	125	Communion, mode of administration.....	109
Augustine, St., and hymns.....	86	Confound all doctors.....	8
Authority of a pastor.....	138	Congregational singing.....	4, 10, 17
Babylonian Captivity, prelude.....	129	Constantinople rocked.....	57
Balz, Eugene, and smallpox.....	124	Contrasts in Nun bitten wir.....	70
Banished from Bohemia.....	138	Copious and varied in speech.....	8
Basel mission inspector.....	48	Cornthal monument.....	60
Bells of Banz.....	139	Cotta, Madam.....	4
Bells rung for Veni Creator.....	67	Cradle song and manger.....	123
Bene orasse est.....	8	Creed, singing of.....	83
Berkhan, John K., death of.....	60	Croats charge upon children.....	138
Berthold, of Regensburg.....	69	David, author of Psalter and Order of Worship.....	1
Bible, fountain of life.....	28	Deaf hear.....	92
Bibles, distribution of.....	28	Death a sleep.....	13
Birthday greeting to a son.....	74	Decalogue, sermons on.....	100
Blooming roses.....	29	Defiant as a theologian.....	8
Boston music festival.....	50	Defy the devil.....	32
Both Elements in Communion.....	104	Denkring.....	105
Boys, two, at Luebeck.....	53	Devil, be gracious.....	35
Brussels, martyrs of.....	28	Devils and tiles.....	41
Carmina, by Duemmler.....	67	Devotional hymns defined.....	48
Cemeteries, sleeping places.....	13		

	PAGE		PAGE
Dirges.....	13	India mission, Schwartz's.....	35
Divers sink for pearls.....	125	Intellectual qualifications of Luther	7
Domine, give me money.....	37	Jerome of Prague burned.....	83
Dorothea, daughter of Swedish cap- tain.....	59	Jesus and disciples sing Psalms....	3
Dove, wooden, lowered.....	69	Joy needful to singing.....	15
Early hymns in the church.....	4	Juengling, John, cantor.....	46
Easter cakes.....	96	Kayser, Leonard, burned in Passau	74
Eight tones.....	11	King Karakari.....	38
Ein feste Burg, theme of masters..	43	Knesebek, father, wife and daughter	92
Enchiridion, hand-book.....	19	Kumase missionaries.....	38
Evangelical alliance.....	44	Latin hymnology, father of.....	3
Evangelical Christians.....	42	Latin hymns not condemned.....	17
Facsimile of hymns.....	18	Latin language opposed by laity...	5
Faith, denial of.....	83	Lauds.....	67
Ferbefass.....	20	Levites in Temple worship.....	2
Festivals barred and admitted....	17	Linen-weaver of Magdeburg.....	32
Fishermen on island Saltholm.....	71	Luther family festival, Christmas..	123
Fortunatus and larger pay.....	84	Luther minds the baby.....	123
Fraustadt, native of.....	125	Luther's name dreaded.....	78
Frederick, Elector, imprisoned....	37	Lutheran allies maltreated.....	136
Frederick the Wise, funeral of....	33	Lutheran heresy, destruction of...	136
Fulmina erant.....	10	Lutheran preachers banished.....	138
Galleries creak.....	42	Lutheran writings burnt.....	49
Gast, Ulrich, on Altenberg.....	47	Magdalene of Schleinitz.....	59
Gerhardt, Paul, delight in Luther hymns.....	77	Magdeburg Reformation hymns...	35
Gift of song.....	47	Magdeburg, siege of.....	37
Gloria in Excelsis.....	117	Magnificat introduced by Hilary..	3
God is not mocked.....	79	Mariolatry alienating.....	81
Gormandize, etc.....	138	Martinstobel, gorge of Goldbach..	57
Great Gloria, old.....	3	Martyr hymn.....	70
Green-finch.....	33	Mary, queen of heaven.....	125
Gregory, chant and school.....	4	Mass, German, origin.....	11
Gustavus Adolphus.....	46	May-day dawn.....	118
Harmony.....	13	Meritorious works.....	77
Hartmann, Otto, death of.....	60	Mill-wheels groan.....	66
Heaven, Emperor forbid.....	46	Missionary hymns.....	35
Hernhut.....	45	Model for Protestant Church song	77
Hilary, father of Latin hymnology	3	Model of holiness.....	7
Hour Service.....	67	Moerlin, Dr., at Koenigsberg and Brunswig.....	53
Huss, John, in Bohemia.....	5	Moravian and Bohemian song, fer- vent.....	5
Iconoclastic storm.....	17	Muentzer, Thomas, at Franken- hausen.....	74
Ignatius introduced responsive song	3	Music a gift and grace of God....	6
Incarnation, significance of.....	131		

	PAGE		PAGE
Natin, speech to nuns.....	7	Sanctus, German.....	11
New-fangled words.....	15	Satan strangled.....	96
Nightingale hushed.....	28	Scheer, John, Schmalkald merchant	70
Nitschmann, David.....	50	Scholastic titles of Luther.....	8
Non-Biblical hymn.....	116	Schweina, Franconia.....	124
Notes suitable to hymns.....	14	Science not hindered by Gospel...	13
Notker, five monks.....	57	Scoffer and Spangenberg.....	78
Objective confessional hymn.....	16	Selah.....	2
Order and chronology of Luther's		Sexton, cantor.....	17
Hymns.....	19, 20	Shalbe family and Franciscans...	7
Order of Worship, revision of....	17	Shrove-tide games.....	143
Ordination hymn.....	67	Silesian school teacher.....	49
Organ introduced.....	4	Sing on, little daughter.....	45
Origin and publication of hymns..	16	Singing for bread.....	7
Palatinate destroyed.....	60	Singing reveals value of hymns....	134
Paradox in Luther's life.....	7	Solomon, his choir.....	2
Pariser-Einzugsmarsch.....	47	Spalatin letter.....	15
Pauline Psalm.....	31	Spener, Philip Jacob.....	53
Peace, collect for.....	111	Spenlein, advice to.....	77
Peace stone.....	139	Spire, Diet of.....	44
Pliny's letter to Trajan.....	3	Sprengel was sung out of pulpit...	53
Poetry, sublime thought.....	6	Strassburg betrayed.....	33
Polyphonic male choirs.....	5	Struensen and want.....	84
Pontifical decrees.....	41	Study of Scriptures, Augustinian	
Priest sung out of church.....	78	duty.....	7
Priests' battle hymn.....	58	Sultan's convocation.....	138
Priests sang stanzas, people Kyrie		Sweet attuned church.....	86
Eleison.....	91	Swiss farmers, cow-herdsmen.....	61
Prime.....	67	Sylvester, Bishop, and choral-school	4
Primeval songs of praise.....	1	Te Deum, ancient.....	3
Prophet and apostle to his nation.	11	Ten Commandments, use of.....	100
Protestants.....	42	Text controls notes.....	11
Psalmody in the temple.....	2	Thunderbolts.....	10
Psalm-tones adapted.....	11	Tired of hymns.....	95
Pulpit in branches of trees.....	69	Trumpeter, Swedish.....	147
Purgatory and expiations.....	14	Tunes, power of.....	12
Recitative, Temple song.....	2	Two great works: Bible and Wor-	
Revision of hymns.....	14	ship.....	8
Rhymes easy, words choice.....	9	Tyi hymn book.....	48
Rieseberg and the plague.....	79	Value of hymns revealed by singing	134
Rollenhagen, George.....	59	Vespers restored.....	11
Russia assented to Christianity....	5	Visible messenger between heaven	
Saltholm fishermen.....	71	and earth.....	9
Salzburger migration.....	49	Wakes.....	13
Samuel, head of school in Rama...	1	Wedding hymn.....	39

	PAGE		PAGE
Weiss, Michael, hymn book.....	5	World's Fair Anthem.....	12
Where Turk treads no grass grows.	136	Worms, Diet of.....	42
Wife, support of, feared.....	84		
Woltersdorf in Rome.....	48	Yehovah and Adonai.....	100
Women in Choirs.....	3		
Word transparent.....	31	Zinzendorf, Count.....	50
Works of the Law defined.....	102	Zinzendorf in West Indies.....	93

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